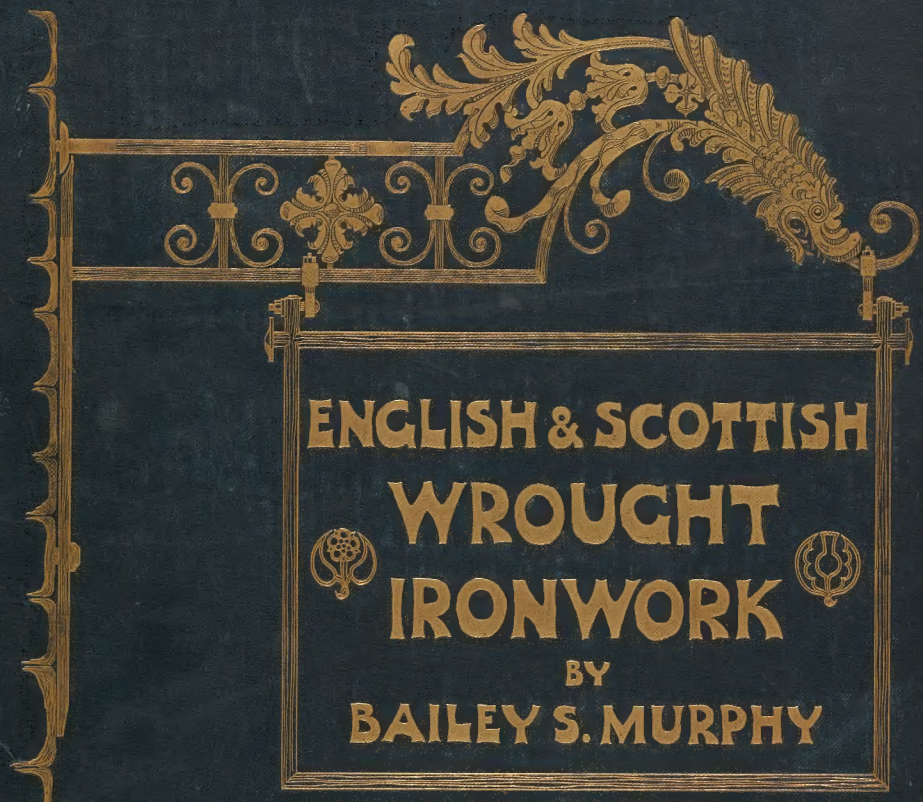


ENGLISH & SCOTTISH WROUGHT IRONWORK

BY

BAILEY S. MURPHY

A. H. Swett

A. H. Swett

ENGLISH AND SCOTTISH

WROUGHT IRONWORK

ENGLISH AND SCOTTISH

WROUGHT IRONWORK

A SERIES OF EXAMPLES OF ENGLISH IRONWORK
OF THE BEST PERIODS, TOGETHER WITH MOST OF
THE EXAMPLES NOW EXISTING IN SCOTLAND
WITH DESCRIPTIVE TEXT

BY

BAILEY SCOTT MURPHY

ARCHITECT

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Preface.

This book has been undertaken with the object of supplying what many Architects have considered a want. Photographic illustrations, and in some cases measured drawings, have already been made of some of the examples shown, but so far as the Author is aware, no book exists in which so many examples of good wrought ironwork have been brought together and shown to a uniform scale. The largest scale adopted, viz., that of one inch to the foot, has been chosen in order to show the work as clearly and intelligibly as possible, and it has the advantage of allowing a foot-rule to be applied, so that the measurements may be easily read. The uniformity in scale shows at a glance the relative importance of the work illustrated.

Considering the wealth of wrought ironwork in England, it has been somewhat difficult to choose the examples most worthy of illustration, but the Author hopes that his selection may meet with general approval. In two cases, viz., at Drayton and Belton, the whole of the Ironwork has been illustrated, as it is of a particularly good type and seemed worthy of being completely recorded. The small scale key plans of these houses and their immediate surroundings will be found useful as indicating the position of each subject. A great part of the book illustrates the work of one period, and what the Author considers the best period of Ironwork, but illustrations of early work are given, as well as some later examples.

Where the limits of the plate make it impossible to give an idea of the whole effect of a particular gate or railing, a key elevation to a scale of a quarter of an inch to the foot is supplied.

It is now recognised that the ideal method of presenting an architectural subject is to supplement the scale drawing by photographs, showing the general effect of the work, its position, and surroundings. This has been done throughout the book wherever advisable, though in some cases photographs alone have been given, as conveying an adequate idea of the subject.

The Author hopes that the inclusion of the Scottish Plates will give interest and facility for comparison. Compared with England, there is a great dearth of wrought ironwork in Scotland, and what does exist is somewhat rude compared with English work, but it has a character of its own.

There may be specimens of Scottish Ironwork in outlying districts not illustrated, but practically the bulk of it is shown, and embraces examples of a representative nature.

The sizes of the Ironwork are very fully figured, and it is hoped that this will be a considerable advantage to Subscribers.

The Author has to thank those noblemen, ladies, and gentlemen who have so kindly given him permission to make drawings and take photographs of work belonging to them or under their charge; and those architect friends who have supplied him with various information and drawn his attention to specimens of work, of the existence of which he might not otherwise have known. He has also to gratefully acknowledge his indebtedness to Mr John Kinross, A.R.S.A., for the generous guidance and encouragement given him throughout the entire undertaking.

B. S. MURPHY.

Edinburgh,
April 1904.

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INTRODUCTION.



N early times, both in England and Scotland, ironwork was principally used for defensive purposes, and consequently strength was of the first importance in its design.

In Scotland, ironwork of this class was made after it had ceased to be necessary in England, the more troublous times in the former country rendering its use imperative.

It has been found impossible to find space in the present volume to illustrate such work, but it is of considerable interest, and the Scottish examples show a remarkable ingenuity in the putting together of the parts without welding. A reference to the papers contributed by David Christison, M.D., F.S.A. (Scot.), to the Proceedings of the Society of Antiquaries of Scotland, in the volumes for 1883 and 1888, will show the skilful way in which the protecting grilles for doors and windows were put together, and such grilles, although there are not many now remaining, must at one time have been exceedingly common in Scotland.

In the grilles defending from injury shrines and monuments in mediæval churches, we find an advance in metal work. These, whilst made sufficiently high and strong for protective purposes, were decorated, and the spacing of the decorative parts was such that, while strength was retained, it was not forgotten that a clear view must be obtained of the shrine or relics within. The remains of the grille from St Swithin's Shrine in Winchester Cathedral illustrate this point.

Our Norse invaders seem to have left us a legacy in the dragons and other strange monsters found in our ironwork, even in comparatively late times.

The mediæval worker was content to make his work his monument, and his name is not often recorded, but we know of Thomas de Leghtone, who, towards the end of the thirteenth century, executed the grille at the tomb of Queen Eleanor in Westminster Abbey. The peculiar quality of his style does not seem to have survived him.

The tomb railings executed during two centuries after Leghtone's death show a general similarity of treatment in their main features. They are distinguished by massive vertical balusters, with no horizontal rails between the base and battlemented cresting. Later on we find the balusters projecting above the cope, in sharpened spikes, a method retained to the present day.

In common with other industries, ironwork in this country profited by the handiwork of the Flemish refugees. They have bequeathed to us an exquisite example in the door to Bishop West's Chapel in Ely Cathedral (1515-33), which illustrates the perfection reached by the iron-workers of the Low Countries at that time.

About a century and a half later than the gate at Ely, began an epoch which may well be considered, as showing the high watermark of English skill in ironwork.

Prominent amongst the masters of this time was Jean Tijou, a Frenchman, of whose early life we have no record. To Wren must be given the credit of having recognised his unusual talent, the probability being that they were brought into contact during Wren's residence in Paris.

The exceptional opportunities afforded to Tijou by his influential patron certainly gave abundant scope for his ideas.

To few is given the opportunity of working out such richly decorated work as fell to Tijou's lot in connection with the buildings at Hampton Court Palace, and St Paul's Cathedral. An entry in the building accounts of the latter edifice, in 1711, is the last reference we have to him.

Tijou, in 1693, published a book containing a number of his designs for work at Hampton Court, Burleigh House, Chatsworth, etc. In execution these drawings have been to some extent departed from, and admittedly for the benefit of the work. Such departures may have been suggested by Wren, or may have been due to the inability of English smiths to carry out Tijou's designs in their entirety, but his florid style remained, and was gradually grafted on the traditional forms.

Much of Tijou's design has been erroneously attributed to Huntingdon Shaw, who was Tijou's assistant, and a workman of no mean ability.

Of ironwork, as a whole, it may be said that a high general standard was maintained throughout the reigns of William III., Queen Anne, and the early Georges, and many excellent examples, such as those which occur in the precincts of the Colleges at Oxford and Cambridge, were produced at these times.

From the end of the seventeenth century a marked leaning to the Flemish method is observable in the Scottish work, as may be seen in the examples from Traquair and Gogar, which are illustrated.

Peculiar to this class of work is the manner of effecting the junctions between its several members. The use of mortice and tenon would seem a feature more appropriate to and characteristic of the joiner's work than that of the blacksmith.

From the recurrence of similar but less delicate details to those originally employed at Donibristle, it is almost certain that this example was recognised as a standard work.

A comparison with contemporary specimens of work produced in England shows the two countries to have no great similarity of style and treatment; but the Scottish work has a certain vigour of strength, and is usually perfectly harmonious with its architectural setting.

Modern work suffers from the mingling of rolled and hammered iron. It is essential, if the whole effect of a gate or railing is to be fine, that all the parts, straight as well as curved, should be forged, as the introduction of milled iron in the straight parts, and its regular setting, at once give a hard and mechanical appearance even to a well designed piece of work.

The Author hopes that these examples of English and Scottish Ironwork, whilst serving as a record, may act as an incentive to the production of equally, if not more beautiful, work in the future.

DESCRIPTIVE NOTES.

DRAYTON HOUSE, NORTHAMPTONSHIRE.

Plates 1-19.

Drayton House, situated about one mile and a half from the village of Lowick, in Northamptonshire, and at present owned and occupied by Mrs C. H. Stopford Sackville, has furnished examples for nineteen of the following Plates.

About the year 1700 much of the magnificent ironwork which abounds at Drayton was erected by the Baroness Mordaunt, who married, firstly, the Duke of Norfolk, and afterwards Sir John Germain, and her monogram occurs at various points in the ironwork. In the Duchess' time, Tijou was at the zenith of his fame, and wrought ironwork had reached its highest level. There is no record of Tijou having been engaged on the ironwork at Drayton, but it is probable that some of the craftsmen who worked out his designs were responsible for portions of it, for, as is shown later, there are several features peculiar to the designs of this artist to be found here.

Following the key elevations (Plate 4), the gateway forming the entrance to the forecourt (Plates 2, 5, and 6) first deserves attention. The central gateway in two leaves, comparatively plain, has over it a pediment consisting of heavy leafwork well in keeping with the massive stone piers by which it is supported. In the centre of the pediment is a panel of heavy section, enclosing the monogram, in forged scrolls, of the Duchess of Norfolk. The running ornament in the panels at the sides and at the meeting stiles of the gates is an inversion of the one used in the gateway to the Long Walk at Hampton Court Palace, and also bears a resemblance to that used at the sides of the choir-aisle gates in St Paul's Cathedral, both designed by Tijou. The only part of the design which fails from an effective point of view is the frieze, the appearance of which is too light and scarcely to be commended.

The pediments of the side gates are treated in direct contrast to that over the centre gate, and are obviously intended to give a lighter effect. The well-proportioned piers of the gateway are worthy of the closest study, recalling in design the "Flower Pot" gates at Hampton Court. The stone carving is executed with great skill, retaining an arris almost as sharp as the day it was cut. The railings at the sides of the gateway (Plate 16) are divided by enriched panels into bays, 9 feet 9 inches wide, and the heads of every second baluster have attached scrolls.

Although the gates at the East Avenue (Plates 2, 4, 7, and 8) are not English, either in design or execution, they have been illustrated here to make the record of Drayton a complete one, and because they afford an interesting comparison with the simpler English work. The central gates, of distinct Flemish origin, have been supplemented by railings with pilasters of somewhat indifferent English work, and form the entrance from the East Avenue to the Kitchen Garden.

The date of this Flemish example is given in the panels which form part of the ornamental top. A strongly-developed German style is evident in the threaded pattern of round metal, with which some of the panels are filled. Much of the scrollwork of the other panels is missing, but sufficient remains to enable us to trace the treatment of cut sheet-iron, representing birds, roses and buds, and many other devices, which make a pleasant and restful change from the continuous flow of the scrollwork. The stiles, balusters, rails, etc., are forged somewhat roughly, which makes it difficult to affix accurate dimensions, but those figured represent the average. The balusters in the fixed railing are apparently of English workmanship. A glance at the key plan (Plate 1) will explain the reason of the strange section of the stone piers.

In the lower portion of the gate to the Bowling Green (Plates 2, 4, 9, and 10) a resemblance will be noticed to the example already referred to in St Paul's Cathedral.*

* See "London Churches of the xvii. and xviii. Centuries," by Geo. H. Birch, F.S.A., Plate xii.

The infilling of the arch over the gate has the same heavy leafwork found in the central gateway on Plate 5, with the monogram of the Duchess of Norfolk again introduced. The check in the stone rybat of the gateway suggests that the first intention was to use a wooden gate, but if this was so, the change to iron has been an advantage.

The stair to the Formal Garden (Plates 2, 11, and 12) illustrates a piece of work which points to a French design, carried out by English workmen. The photograph shows how severe has been the handling of the noble Tudor front; sash windows and Renaissance doorways are set side by side with the mullioned windows with diamond panes, and the buttresses belonging to the earlier period.

The ironwork of the stairway from the paved court to the Great Hall shows the large scale of the doorway forming the entrance to that hall (Plates 2, 11, and 13).

The design of the stair rail is not so commendable as that of the last example, and the use of the half panel nearest the wall is not good. The treatment of the newel and the panels between the balusters, however, is excellent.

French influence is again recognisable in the gateway to the South Avenue (Plates 3, 11, 14, and 15), the pediment of which is treated in a manner not usual in English work. This gateway stands on a slight eminence, and, seen from the house, its lace-like outline is charming. The avenue is grass-grown, and there is no trace of its ever having been used as a carriage-way. On each side of this gateway the railing is divided into bays, of which the alternate panels and cresting are shown on Plate 15. The bays, as noted on Plate 11, are unequal in number: there are six bays on one side of the gate and seven on the other.

The railing at the Bowling Green (Plates 3 and 16) has balusters with heads similar to those on the railing of the gateway at the East Avenue: the panels do not appear to be quite complete.

The gate on the East Avenue, in the direction of Lowick (Plates 3 and 17), and "I" on key plan, has probably been removed from its original position to its present one nearer the house. It has no stone piers, but is simply inserted in the wooden boundary railing of the park, and is not used, the Elm Avenue leading from it being grass-grown. The upper panels of the gate are a modification of those in the railing at the South Avenue.

The difficulty often met with in the treatment of the pediment affecting the opening of such gates has been successfully overcome. The side panels in the standards are well designed.

Plates 3, 18, and 19 show the stair rail to the King's Dining-room, the internal work being similar in character to the external. It is carried out in a most efficient manner, the design of the balcony being particularly pleasing. The panelling in the soffit of the stone steps is also worthy of notice.

Besides having a profusion of ironwork, it may be mentioned that Drayton possesses some beautiful specimens of leadwork, with figure and other enrichments skilfully modelled.

BELTON HOUSE, LINCOLNSHIRE.

Plates 20-27.

The mansion-house of Belton, the seat of Earl Brownlow, stands in a magnificent park and is situated about two miles north of Grantham, in Lincolnshire.

Sir John Brownlow, who was created Viscount Tyrconnel in 1718, erected the "Lion Gateway," and very probably the courtyard gate also. In 1743 the neighbouring estate of Hough came into the possession of the family, and some years later, when the house at Hough was dismantled, its gate and railings with two stone piers were removed to Belton and erected at the entrance to the "Wilderness."

The richness of the ironwork in the "Lion Gates" at the avenue entrance (Plates 21, 22, 23, and 25) is well emphasised by the extreme simplicity of the stone piers and parapet wall. The chief feature in the design is the bold rendering of Viscount Tyrconnel's coat of arms and supporters, these latter being in two plates, embossed and rivetted together, forming an oval section. The lions on the gate piers stand out as excellent specimens of stone carving.

The gate and railing to the courtyard (Plates 21, 22, 24, and 25) show a skilful treatment of iron without the use of stone piers. The gate itself closely resembles the "Lion Gate," one difference being

that lighter balusters, closely set, are used in the lower portion. Notice should be taken of the bold embossing on the plates forming the capitals of the pilasters.

It need be no matter for regret that the gateway by which the "Wilderness" is now entered (Plates 21, 22, and 26) has been taken from its original position, for it fills so happily the place it now occupies that it might have been designed specially for it.

There are few examples of smaller gates surpassing in design the one leading from the gardens to the churchyard (Plates 21 and 27). The detail recalls the workmanship of the panels in the railing at the avenue gateway, and the light balusters used in the courtyard gate have again been introduced in the lower half of the gate and standards.

Taken as a whole, the ironwork at Belton is designed with great dignity, and skilfully executed.

CAMBRIDGE UNIVERSITY.

Plates 28-41.

The profusion of fine examples to be found within the precincts of the colleges at Cambridge places that classic city in a position second only to London in opportunities for the study of ironwork of the Renaissance period.

The intrinsic merit of most of the Cambridge work is greatly enhanced by its charm of position and beauty of surrounding. Especially favoured in this way are the examples at Clare, Trinity, and St John's, which contribute in no small measure to the architectural interest of Cambridge.

The dates of most of the work can fortunately be ascertained from the various College accounts, extracts from which have been given by Messrs Willis and Clark in their comprehensive history of the University, from which valuable work most of the information here given is derived.*

Clare College—Plates 28 and 30-34.

The bridge over the river Cam at this College was designed and built between the years 1638-40 by Thomas Grumbold, a mason, who, assisted by his son Robert, was responsible for a large portion of the building in connection with the Colleges.

The stone piers at the gateway next the street, shown on Plate 33, date from 1673, and those shown on Plate 28, forming the entrance from the "Backs," from 1691. Both were originally hung with wooden gates, the present iron ones having been substituted in 1714-15. At the same time the iron screen which forms the gateway at the bridge was erected, and it is well worthy of notice for its leafwork of laurel branches, which forms an exceedingly fine filling for the space in which is set the College arms.

The gateway at the street entrance is a specially effective and pleasing design. The piers are well proportioned and support graceful stone vases, to which the following reference is made in the College accounts—

"1675 Aug 13 Pd to Peirce ye Carver for Roses, Festoons, & other worke about ye Gates —£001 .. 10 .. 00"

Trinity College—Plates 28 and 35-37.

The handsome gateway at this College was presented in 1733 by the Hon. Henry Bromley, then M.P. for Cambridgeshire. It was brought from his mansion at Horseheath, and probably dates from the beginning of the eighteenth century. The bold treatment of the large scrolls, which terminate in spiral form, and measure in some cases as much as 6 and 7¼ inches from front to back, gives a special character to the work.

St John's College—Plates 35 and 38.

The work of building the beautiful stone bridge over the Cam, immediately to the south of this College, was begun by Robert Grumbold in 1696, and proceeded steadily until 1698, when operations were suspended until 1709, when they were resumed by him, and the work completed in 1712. Grumbold at this time built the gate piers at the end of the bridge and those at the west end of the avenue. The

*"Architectural History of the University of Cambridge," by Willis and Clark.

fine carving on the bridge and piers is the handiwork of Francis Woodward, and the stone eagles on the piers at the avenue were cut by Nicholas Biger and John Woodward. It is probable that the gates were completed shortly after the stonework.

Unfortunately the design of the ironwork at the bridge (Plate 29) is slightly marred by an apparent accident in the width, as the projections on the inside of the piers cover part of the fixed panels.

The piers at the avenue entrance are simple and of good proportion, but perhaps the fine effect of this gateway is mainly owing to the excellent plan.

Jesus College—Plates 28 and 39.

Red brick is effectively introduced between the stone quoins in the piers forming the entrance from the street to this College. The gateway was erected in 1703, the mason work being carried out by Grumbold.

In all probability the ironwork dates from the same year. Many parts of the design are similar in style to the ironwork at Trinity College, particularly the frieze panel, lock rail, and the spiral termination of the scrolls. An unusual departure is made by leaving an open space, where a wicket gate might reasonably be expected. The embossing on the plate displaying the College arms, as well as the leafwork attached to the scrolls, is extremely well executed.

Emmanuel College—Plates 28 and 40.

Many notable additions to this building were effected in the latter half of the seventeenth century, chief amongst which was the erection of a new chapel, designed by Wren, begun in 1668. In 1694 improvements were made in the hall, including the work of wainscotting the walls and providing new tables. The Hall Screen is designed in an unpretentious but refined way, the carving being specially well disposed. There are two arched doorways in the screen filled with iron grilles, which form an important part of the composition, and furnish an example of a successful architectural treatment of wrought ironwork.

Queen's College—Plate 41.

In accordance with the prevailing taste for Renaissance work, the hall at this College was "wainscotted" and "Italianized" between the years 1732-34, under the directions of Sir James Burrough. Entrance to the Hall is effected by means of two doorways in the Screen opposite the Buttery and Kitchen. The iron grilles may have been made at this time, although, judging from the details, it is possible they are of a somewhat earlier period. The wooden doors were added in 1780.

In the foregoing instances the ironwork is, for the most part, painted a dead black, with the College arms rendered in colour.

GATE TO HOUSE IN TRUMPINGTON STREET.

Plates 29 and 42.

There are many points in this small gate which make it worthy of study, although the finials over the fixed panels are not quite satisfactory. The scroll used is of heavier section than that generally employed, and the result is excellent.

OLD BOTANIC GARDEN.

Plate 29.

This gateway in Downing Street was formerly the chief entrance to the Botanic Garden. The ground was conveyed to the University for this purpose in 1762 by Richard Walker, D.D., then Vice-Master of Trinity College.* The ironwork may reasonably be dated from about 1775. The treatment, as is usual in late examples, is somewhat light, and scarcely possesses the vigour contained in so much of the earlier work. It however forms an interesting and instructive specimen of the period.

* 'Ancient Wood and Iron Work in Cambridge,' by W. B. Redfarn and John Willis Clark, M.A. Plate 22.

FULBECK HALL, LINCOLNSHIRE.
Plate 29.

This gateway forms the entrance to the avenue from the high road, and is one of the most delightful examples of this class of work in the country, being thoroughly English in design and execution.

The treatment is reminiscent of the courtyard gate at Belton House, and also resembles the avenue gateway at Trinity College, Cambridge. The arms over the centre are those of Francis Fane of Fulbeck and Elizabeth Payne of Hough, who were married in 1717. The house, after being burnt down, was rebuilt in the year 1733, to which date the ironwork may probably be assigned.

It is interesting to note that the mask below the coat of arms is identical with one over a small gate on the Gleestone Stairs, in the city of Lincoln, possibly the work of the same craftsman.

HOUSE IN ROYSTON, HERTFORDSHIRE.
Plate 29.

With such an abundance of examples of a monumental description, those of a more modest but equally useful nature are apt to be overlooked. In most of our towns and in many villages are to be found specimens of this class, which are worthy of the closest attention, and repay a careful study.

The gateway and railing to a house in Melbourn Street, Royston, show a successful grouping of parts, with just enough ornamentation to create interest.

The house dates from the first quarter of the seventeenth century, but the ironwork is later, and may probably be ascribed to the years between 1675 and 1700.

A foot-rule, folded to show 18 inches, is reproduced in the detail photograph.

OXFORD UNIVERSITY.
Plates 43-49.

Although Oxford is not so rich as the sister University in examples of wrought ironwork, it is able to furnish several of a most graceful and decorative description, notwithstanding that opportunities for this class of work have not been so conspicuously afforded as in the gardens and open spaces which border the river at Cambridge.

The high buildings and walls forming the boundaries to many of the College gardens have been prejudicial to any treatment depending for effect on a long continued vista, although in Trinity and New Colleges this has been obtained with admirable results. An instance is also given at All Souls' College, where, through the medium of an iron grille, a glimpse may be had across the cloister into the picturesque quadrangle beyond.

Trinity College—Plates 43-46.

The buildings of the inner court, constituting apartments for the Fellows and students, were designed by Wren, and on plan form three sides of a square, the fourth side being open to the gardens. The north side was the first to be completed in 1668, followed by the west side in 1682, and lastly the south side, which was finished in 1728. Attached to this scheme was that of laying-out the garden in the formal style, which was carried into effect in 1713, when forty-eight lime trees were planted and the gateway at the end of the long walk erected.

The construction of this gateway leads to the conclusion that its object was to prevent the abrupt termination of the view rather than the provision of a means of access.

Plates are fitted on both inside and outside of the meeting stiles, to which they are secured by means of collars. Unfortunately the gate at present is much disfigured by a line of huge spikes stretching from pier to pier on either side, apparently to prevent surreptitious access and egress.

New College—Plates 43, 44, 47, and 48.

The main block of buildings occupying the garden court at this College was finished in 1684. It is said that the design was in imitation of the Palace at Versailles, but it was more likely to have been suggested by Wren's work at the King's House, Winchester.

The court is separated from the gardens by an elaborate iron screen over 120 feet in length, which Ayliffe tells us was set up in the year 1711, and made "by that ingenious Artist, Mr. Thos. Robinson at Hyde-Park Corner."*

Ayliffe's information should be reliable, as he was a contemporary of the supposed artist and a Fellow of the College; but it is curious to note that a contradictory tradition arose to the effect that the screen had been brought from Timon's Villa, Canons, the property of the Duke of Chandos.

An unusual amount of work has been lavished on the gate, but it should be pointed out that the result is not by any means so confusing as might be supposed. That portion above the frieze rail is somewhat crowded, and the detail is rather light. The arms and motto of the founder, William of Wykeham, Bishop of Winchester, are prominently introduced. The mitre and the roses on the finials are gilded and the arms are coloured.

All Souls' College—Plates 43 and 49.

The cloister or piazza connecting the Chapel with the Library was completed about the year 1734. It forms the west side of the second quadrangle, entrance to it from the street being obtained through a lofty archway, fitted with an iron gate of rich design and perfect workmanship.

Hawksmoor was employed as architect, and although the building is a curious combination of the Classic and Gothic styles, it yet possesses a certain value on account of its picturesque appearance.

The distribution of mass in the ironwork is well managed, and the touch of colour introduced in the College arms enhances the effect in a marked degree.

CLARENDON BUILDING, OXFORD.
Plates 43 and 50.

This handsome edifice was built in the year 1713 for a printing office. Concerning the author of the design opinion is divided, some asserting it to be the work of Sir John Vanbrugh, others stoutly ascribing it to William Townsend.

In the centre of the Broad Street façade a portico, formed by massive columns, emphasises the entrance archway illustrated.

The general composition of the ironwork exhibits many characteristics of Tijou's hand, although there is no record to prove it as his work. The photograph (Plate 43) shows the masterly execution of the detail in the upper half of the gate.

CHURCH OF ST MARY THE VIRGIN.
Plates 43 and 51.

The quaint south porch which forms the principal entrance to this Church is reached through an iron gateway, the treatment of which differs somewhat from the customary work of the period. It must date from a period later than the year 1675, as it does not appear in Loggan's print of that date.

The portions most remarkable are the festoons of flowers, which show clever handling, and the stiff elongated leaves noticeable on the lockrail.

Advantage has been taken of the dark background of the porch for the use of a liberal amount of gilding on the leafwork and flowers, thus throwing the ironwork into greater prominence.

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* "College Histories—New College, Oxford," by Hastings Rashdall, M.A. (Oxon.), D.C.L. (Dunelm), and Robert S. Rait, B.A. (Oxon.), M.A. (Aberdon). Page 89.

HOUSE IN THE CLOSE, SALISBURY.

Plate 52.

The gate and railing in front of the house on the north side of the Close at Salisbury, illustrated by the photograph on Plate 52, is an interesting example of ironwork, well in keeping with the quiet dignity of the architecture. The house was built by Charles Mompesson in 1701, and his monogram occupies the circular panel in the pediment over the gate.

WINCHESTER CATHEDRAL.

Plate 52.

Some idea of the wrought iron grille which protected the shrine of St Swithin, in Winchester Cathedral, may be gathered from the four fragments which have fortunately been preserved, and which, pieced together, now form two gates at the west end of the north aisle.

Mr J. Starkie Gardner considers this to be the oldest piece of grillework in England, probably dating from 1093.*

Before the shrine was destroyed the protecting grille stood at the head of the flight of steps leading up from the south transept to the choir ambulatory.

The scale of the work may be judged from the three-feet rule in the centre of the left-hand photograph, and the one-foot rule above the lock in the detail. All the metal is of rectangular section, the main scrolls varying from $\frac{5}{16}$ by $\frac{3}{4}$ in. to $\frac{1}{2}$ by $\frac{3}{8}$ in., and the cinquefoil and trefoil terminations from $\frac{1}{4}$ by $\frac{3}{8}$ in. to $\frac{1}{4}$ by $\frac{3}{8}$ in.

BEVERLEY MINSTER.

Plates 52 and 53.

These beautiful gates, now placed at the east end of the north choir aisle, were originally in the choir screen designed by Nicholas Hawksmoor about 1730.

From the striking similarity in many portions of the design to parts of the gate at All Souls' College, Oxford (noticeable particularly in the panels to the side standards and the balusters in the lower half of the gate), it is probable that they are the work of the same artificer. The iron collars are formed of flat metal, without the usual semicircular projection. There are evidences of the gate having, at one time, been partially gilt.

ELY CATHEDRAL.

Plates 52 and 54.

Italian workmen have contributed largely to the decoration of the chapel in which Bishop West is entombed, and the entrance to it is adorned with an iron door, skilfully fashioned by a Flemish workman.

The name of Quentin Matsys is usually associated with this production, and the work is quite worthy of the reputation of that artist. Although the design shows so many features foreign to the traditional work of this country, it contains much suggestive detail, both in its ornamentation and construction, and the arch filling is not the least interesting portion of the composition. The formation of the tracery and cusping in superimposed plates gives a very rich appearance, and the minute detail keeps the ironwork in harmony with its ornate surroundings.

Bishop West died in 1533, but as he superintended the building of the chapel himself, the ironwork may have been executed sometime between 1515 and the year of his death.

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* "The R.I.B.A. Transactions," Vol. VII., N.S. Page 148.

YORK MINSTER.

Plate 55.

The iron gates at the entrances to the choir aisles were erected in the time of Dean Finch, during the first quarter of the eighteenth century. They replaced ancient wooden doors, the crooks of which still remain fixed in the stonework.

The ornamental part over the gates originally opened with them, but it is now fixed to the cross bar in front of the top rail of the gates. The details are rather thin in parts, but otherwise well executed.

BULWICK HALL, NORTHANTS.

Plates 52 and 56.

This picturesque gateway, situated at the end of the long grass walk at Bulwick Hall, exhibits many pleasing features in its design.

From the cipher in the pediment it is believed that the gates were erected by Charles Tryon, and would therefore date about 1710-20.

Tradition assigns the workmanship to a blacksmith from the neighbouring village of Deene, and it is quite possible that the designer had been influenced by the ironwork at Drayton, which this example recalls in several of its features. The stiff upright leaves in the pediment give great character to the work, and in the scrollwork more frequent use than usual is made of circular sections. The striking effect of this example may be largely attributed to the use of metal of heavy section.

In addition to the gate illustrated, there is at Bulwick an older but less ornamental gate, and a very interesting stair rail on the steps leading to the bowling green.

RAILINGS.

Plate 57.

On this plate portions of three railings are shown. That from Beverley is at present preserved in the Minster, but its corroded condition indicates a prolonged exposure. From the detail will be seen how graceful are the lines of the panel.

The drawing in the centre of the plate shows one of the panels in a railing at the side of the entrance gate to a house on the west side of the Close, at Salisbury. The method of treating the upper and lower half with a repeating design is uncommon. This example dates from the early part of the eighteenth century.

The railing which now forms one side of the forecourt at the School for the Blind, at York, is an interesting relic which was discovered and judiciously restored by Mr Walter Brierley of York. One of the panels bears the following inscription: "The 3 bays of this end of this railing & the 2 gate pillars were made for the front of the Mansion-House York about 1740 whence they were removed 1886. They were restored & fixed here June 1901."

HAMPTON COURT PALACE.

Plates 58-60.

The transformation which this building underwent towards the end of the seventeenth century has been instrumental in giving us some of the most elaborate specimens of decorative wrought ironwork ever produced in this country.

Thanks to the researches of Mr Ernest Law, the result of which is given in his "History of Hampton Court Palace," we are enabled to identify Jean Tijou as the designer. Huntingdon Shaw

appears to have given able assistance to Tijou in the working out of his designs in connection with this building. So closely was he identified with it that some authorities considered the entire credit of the work due to him. This point has been settled by Mr R. Garraway Rice, F.S.A., who shows that no reliable foundation for such a supposition exists.*

The gate in the centre of the east front (Plate 58) has been executed in a somewhat modified form from the design in Tijou's book. He gives therein an alternative treatment of the oval panels, now vacant, filling one with a monogram and the other with a bust. The detail of the lock-rail shows an admirable treatment of leafwork eminently suited to the material.†

The side gates are simpler in design and more in accordance with typical English work. Examined closely, some of the leaves in these gates will be seen to be of copper, but whether executed so originally or not is uncertain.

The bay of the screen to the gardens illustrates one of the twelve ornate panels which have had such an itinerant existence. Made originally for the Private Gardens about 1692, they were afterwards removed to the "Great Fountain Garden," from which they were taken and ranged in the fence between the House Park and the Long Walk. Here they remained until their removal in 1865 to the South Kensington Museum, whither it was deemed advisable to take them, in order that they might be prevented from falling into an even more ruinous condition than that to which neglect and nearly two hundred years of exposure had brought them. Quite recently they have been returned to Hampton Court, and replaced at the end of the Privy Garden bordering on the river Thames.

Each of the twelve bays contains a panel measuring 8 ft. 7 ins. wide and 9 ft. 10 ins. high, consisting of a somewhat florid treatment of scrolls and leafwork, finishing with the conventional cocks' heads, holding festoons of husk ornament in their beaks—a feature very common in Tijou's designs, and one which is repeated with various modifications in many later examples. This scrollwork surrounds a central panel which contains one of the national emblems — rose, thistle, or harp, varied by fleurs-de-lis or a monogram of William and Mary.

The fine rail to the King's Great Staircase (Plate 60) is in all likelihood another of Tijou's designs. The estimate for fitting up the inside of the State Rooms was made by Wren, by special order of William III., in the year 1699. Mr Law gives us the actual wording of the estimate, which is in Wren's own handwriting, and includes:

"*The Great Staires* to be made with Steps of the Irish Stone, such as are at Kensington, but longer and easier, with Iron Rayles of good worke, the Floor & Harth-paces to be well paved with marble; the walls to be wainscoted twenty foot high, with five Dore-cases."

The design exhibits a much lighter treatment than is usually associated with Tijou's work, and although the whole arrangement is merely a repeat of an extremely simple combination of straight lines and scrolls, it is rendered interesting by its position on a skilfully treated plan.‡

The rail to the Queen's Staircase (Plate 59) was not carried out until some years later, but it is probable that it also is from one of Tijou's designs. It shows a more graceful treatment than that of the last example, and has an oak handrail instead of an iron one.

Much of the leafwork in this rail and in that to the King's Staircase, which is constantly repeated, has been found to be of brass, and there is reason to suppose that it was originally executed in that material.

ALLHALLOWS, BARKING, LONDON.
Plate 61.

As it was the custom in former times for the Lord Mayor to attend a city church in state every Sunday, many of the authorities in the parishes to which these dignitaries belonged have erected in the official pews handsome rests of wrought iron to hold the sword of state.

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* *Archæological Journal.* June 1895. Page 158.

† As the inches are not visible in the reproduction of the foot-rule in the photograph, it may be useful to note that it measures slightly under 4½ inches.

‡ In comparing the key plans of the "King's" and "Queen's" Great Staircases with others throughout the book, attention is drawn to the fact that the size of these has necessitated their reproduction to a scale of ⅛ in. to 1 ft., instead of the otherwise uniform scale for key plans, ¼ in. to 1 ft.

The three at Allhallows, Barking, are amongst the finest existing, and show a great amount of elaboration.

The simplest of the three commemorates the Mayoralty of Sir John Eyles in 1726, and has four shields: on the uppermost are the royal arms, the centre one bears the arms of the City of London, the two lowest bearing Sir John's own arms and those of the Haberdashers' Company.

The centre rest, commemorating Slingsby Bethell, Lord Mayor in 1755, is of richer design, and has below the royal and City arms two shields containing the arms of Bethell and of the Fishmongers' Company.

The most elaborate commemorates Sir Thomas Chitty, Lord Mayor in 1759; on the lower shields are emblazoned the arms of Sir Thomas and those of the Salters' Company. Each rest is surmounted by an iron-gilt crown.

The pulpit rail was erected about 1705, and is rather an uncommon specimen of ironwork.

TOMB RAILS.
Plates 58 and 62.

Railings at one time enclosed every monument of importance in the cathedrals and churches throughout England. Being so completely protected from the injurious action of the weather, there are a large number of examples still existing, some of which date from the fourteenth century. The early types are formed of plain vertical balusters, and not supported by such horizontal rails as might afford a foothold to depredators.

Conspicuous amongst this class of work is the rail surrounding the tomb of Sir Thomas Hungerford and his wife in the chapel at Farleigh, in Somersetshire, which dates from about 1411. This example shows several departures from the customary work of the period. The standards terminate in foliated heads, composed of arms of cut sheet-iron, radiating in five directions, producing an uncommonly rich effect. Between the standards are balusters, finished with less elaborate heads of alternate design and connected by horizontal rails, decorated with pierced and battlemented straps.

An example representative of later work is shown in the rail surrounding the tomb of Bishop Montague, who died in 1618, and who was interred in Bath Abbey. At this period the use of pointed and moulded heads to the balusters was general, the elaboration being usually confined to the standards.

One of the finials terminating the standards in a rail of contemporaneous work at Hunsdon Church, Hertfordshire, is reproduced in the photograph on Plate 58. The rail encloses the mural tomb of Sir John Carey, Kt., Baron of Hunsdon, and his wife. The finials are one foot in height from the base of the large ball, and the measurement across the projecting arms is 7¼ ins., the metal varying in thickness from ⅛ in.

SIGN BRACKETS.
Plates 58, 63, and 64.

For some years prior to the decline in the art of ironworking in England, a marked activity was observable in the production of hanging signs for shops and inns. Being of necessity in very exposed positions, the action of the weather during a period of a century and a half has caused the removal of several, but many excellent examples still remain, dating from 100 to 125 years ago.

The sign of the "George and Dragon" Inn at Buntingford, Hertfordshire, is a good illustration of a sign to a country hostel. At the end of the main horizontal bar is a hook for a hanging lamp.

According to local tradition the bracket on the "White Hart" Inn, at Gretton, Northamptonshire, was originally employed on some other building before being fixed in its present position. It forms a valuable example of this class of work, combining interesting detail with excellent workmanship.

The sign at Graveley, Hertfordshire (Plate 58), is of graceful design and eminently suitable for its position.

On Plate 64 is shown a sign from the "Bell" Inn, Melksham, Wiltshire, probably executed about the end of the eighteenth century.

HAT-RAIL, LAMP BRACKETS, &c.
Plates 64 and 65.

Two quaint examples of a style, which was little in favour after the seventeenth century, are shown in the illustrations of a suspension-rod for a chandelier and a hat-rail. In both of these the scrolls are formed of thin metal forged into a U section, the hollow of which, in the first named, is occupied by a corkscrew spiral.

The hat-rail in the Church of St James, Garlick Hithe, London, is one of a pair brought from St Michael's, Queenhithe, on the annexation of that parish.

The altar rail from Uxbridge Church, Middlesex, part of which is now in the South Kensington Museum, exhibits in the panels a simple design much used at the beginning of the eighteenth century.

The introduction of brackets for the support of oil lamps opened a fresh field for the artistic ingenuity of the smith. Many interesting examples still remain in London and in most of the Cathedral towns, but owing to improved methods of illumination they have fallen almost entirely into disuse, and consequently are rapidly becoming scarce. Those illustrated belong mostly to about the middle of the eighteenth century.

In the examples from Carlisle will be noticed the steady displacement of wrought-iron balusters by simple cast ones.

The lamp bracket from Micklegate-Hill House, York (Plate 65), is one of a pair on either side of the entrance door, and that from the "White Hart" Hotel, Salisbury, is one of a pair on the piers at the entrance to the courtyard.

The remaining examples on Plates 64 and 65 illustrate eighteenth century work, to the early part of which belong the two brackets at the foot of Plate 65, the lower one having been brought from Cleveland House, St James Square, London.

TRAQUAIR HOUSE, PEEBLESSHIRE.
Plates 66-69.

Traquair House is an interesting example of an old Scots mansion. The building, which is situated about one mile from Innerleithen and close to the river Tweed, consisted originally of a single tower, but additions made at various times have resulted in a dwelling-house of fair dimensions.

The house and offices form three sides of a square about 100 feet each way, the fourth side being occupied by the entrance gateway and railing enclosing the forecourt.

The two wings and gateway constitute a portion of the additions carried out by Charles, fourth Earl of Traquair, about the end of the seventeenth century, and the ironwork illustrates some of the peculiarities of Scottish workmanship.

The gateway to the forecourt (Plates 66, 67, and 68) shows a treatment differing in almost every particular from English work of the same period, and displaying many characteristics of Flemish work. The general use of round iron is very noticeable in this gate, and the junctions by means of mortice and tenon are very curious. Rosettes and four-leaved flowers occur in most of the Scottish examples, and the use of them in this instance well exemplifies the work of the period. The wicket is well contrived, without any undue thickening at the hanging stile. The arms of the Earls of Traquair are coloured. The quaint heads of the balusters (Plate 69) show the increasing tendency to the use of iron hammered flat.

At the entrance to the avenue, which extends about half a mile to the south-west of the house, is the simple gateway, flanked by alcoves of masonry, shown on Plates 66, 67, and 69. Tradition states that the seventh Earl closed this entrance after the death of his wife, expressing a wish that it should not be opened until there was another Countess Traquair. No other having borne this title, the gates remain to-day with the meeting stiles securely rivetted together. The two bolts which project from the upper course of the piers (see Plate 66) lead to the conclusion that they were originally connected by an iron pediment or archway. The finials of leaves and flowers, which rise to a height of nearly three feet above the top of the railing, are interesting and unique features in the composition.

CRAIGIEHALL, CRAMOND BRIDGE, MIDLOTHIAN.

Plate 70.

This house, which is a fine example of a modest mansion, was built by William, third Earl of Annandale, in the year 1699. In "Vitruvius Scoticus" William Adam, the compiler, gives plans and an elevation of the house, under which is his own name and "inv : Delin."

It is obvious, however, from the date mentioned, that his share in the work consisted of additions made in the early part of the eighteenth century, but which were carried out after a design differing greatly from the skilful treatment originally proposed by him.

In the grounds are to be found some excellent specimens of ironwork, and the staircase in the house is a very complete example of Scottish work. The panels are almost identical in design with those in the south wing at Caroline Park House, Granton (Plate 75), except that the enrichments forming flowers, thistles, etc. are in this case inverted. On the first floor landing the longer side is made up of six panels, three of which are illustrated in the photograph on Plate 70. The embellishments comprise oak leaves, four-leaved flowers, thistles, roses, and bunches of grapes. The interlaced monograms of William and Sophia, Earl and Countess of Annandale, are worked into the panel on the first floor landing.

The following dimensions may be useful:—Width of raking panel at start of stair, 20½ ins.; height of do. from stringer to top of handrail, 2 ft. 11 ins.; newel, 1⅜ in. square; balusters, ⅜ in. square; bottom rail, 2 ins. by ⅝ in.; top rail, 1⅜ in. by ⅝ in.; handrail, 1⅜ in. round. The scrollwork is of round iron, and varies from ⅜ in. to ½ in. diameter. At the first floor landing the handrail is 3 ft. 6½ ins. above the floor line.

The gate leading to the back court appears to have been made for a position other than the one occupied, as is evident by the height and termination of the hanging stiles. The railing at the side is designed in the characteristic Scots style, the spirals of round iron finishing with flattened arrow-heads, being a very common feature. A foot-rule (3 feet) is reproduced at the left-hand side in both photographs.

The following are some of the sizes:—Gate—width, pier to pier, 9 ft. 2½ ins.; height of gate over bottom rail and top plate, 6 ft. 8½ ins.; hanging stile, 1¼ in. square; meeting do., ⅝ in. square; top rail, ⅜ in. square, with upper plate ⅝ in. by 1⅜ in.; lock rail, ⅝ in. by ⅝ in.; balusters, ⅜ in. square. Railing—width, pier to pier, 3 ft. 1½ in.; height of parapet wall, 2 ft.; height from parapet wall to top of rail, 4 ft. 5½ ins.; height of bottom enrichment, 16 ins.; height of enrichment under top rail, 11⅛ ins.; height of do. over top rail, 15½ ins.; top rail, ⅝ in. by 2¼ ins.; balusters, 1 in. square, set diagonally; twisted do., ½ in. by 1⅛ in.

The small gate at the entrance to the "Grotto" forms a part of the additions made about the middle of the eighteenth century. It is of very simple design, and bears the date 1757.

The height of the gate is 6 ft. 6½ ins.; width, 2 ft. 10½ ins.; hanging stiles, 1 in. square; meeting stiles, ½ in. by 1 in.; balusters, ⅜ in. square.

HOLYROOD PALACE.

Plate 71.

From Holyrood is illustrated an example of wrought ironwork designed in a form appropriate and fitting for the residence of a Scottish king.

The Picture Gallery is a spacious apartment measuring 146 feet long by 26 feet broad, and along with the stair leading thereto forms a portion of the Palace as rebuilt by Charles II. The work of rebuilding was begun in 1671 from designs by Sir William Bruce of Balcaskie and Kinross (who held the office of King's Surveyor), and was completed before 1679. The stair rail must have been executed between the years 1673-76, presumably by John Callender, who for many years acted as the king's blacksmith and locksmith. In the "Accompt of Moneyes payed out by Sir William Bruce Generall Survayer to his Majesties workes upon the Reparation of his Majesties Pallace of

Hallyrudehouse" Callender's name occurs frequently for "Smith work" and for "severall sorts of Iron work."*

The design of the panels is based on the Scottish thistle surmounted by a royal crown, on each side of the thistle being the cipher C.R., *i.e.*, Carolus Rex.

The thistles of beaten iron and the scrolls forming the cipher are of slightly uneven surface, and the forged handrail is also somewhat rough.

GOGAR HOUSE, NEAR EDINBURGH.
Plate 72.

THESE gates, which were erected at the entrance to the avenue at Gogar House about the beginning of the eighteenth century, have, since the drawing was made, been removed to a house in Stirlingshire.

They are a representative specimen of local work. A feature in the design is the concentration of ornament in the upper portion of the gates, each having in the centre an elliptical panel containing the national emblem.

CAROLINE PARK HOUSE, GRANTON.
Plates 73-76.

THIS building was erected by George, Viscount Tarbat, in the year 1685.

The apartments are ranged round an open courtyard, with an entrance facing the north, which was originally the chief one. Some additions were made to the house in 1696, and amongst other alterations the south front was entirely refaced with ashlar, the entrance on this side being afterwards made the principal one, and a porch formed under a balcony supported by two stone columns.

The main staircase leading to the state apartments is situated on the north side of the quadrangle, the wide stone steps being finished with the characteristic deep "botle" nosing returned at each end. Whether the rail of wrought iron (Plates 73, 74, and 76) was executed by native workmen or not is uncertain, but the method of construction and the details of roses, four-leaved flowers, etc., are quite in accordance with the work of local smiths of that period.

The stair rail in the south wing (Plate 75), although simpler in design, is treated in a manner distinctly Scottish, and the rose, thistle, and oak leaf are introduced in a decorative manner.

The rail on the balcony above the south porch (Plate 76) shows a handling similar to that last described. In the centre, surmounted by a coronet, are the monograms of Viscount Tarbat and the Countess of Wemyss, his second wife; on the left the crest of the Mackenzies—a stag's head—is introduced between the scrolls, while a swan—the Wemyss crest—is similarly placed in the right panel. The end panel on the left shows the thistle, varied by a rose in the opposite one.

HOPETOUN HOUSE, LINLITHGOWSHIRE.
Plate 76.

THIS palatial mansion, the residence of the Marquis of Linlithgow, was commenced about 1698, from designs by Sir William Bruce, and finished many years afterwards by his successor, William Adam.

The stately east front is of considerable extent, being flanked by curved colonnades on the north and south, which connect the advanced wings with the main fabric. Large stable accommodation is provided in the north wing, close to which is the gateway illustrated on Plate 76.

It is interesting to note how similar it is in the treatment, of both stone and iron, to that at the entrance to the back court at Craigiehall (Plate 70). The finials have a distinctly decorative effect, and in execution exhibit a somewhat heavier handling than those at Donibristle (Plate 77).

* "The Master Masons to the Crown of Scotland, and their Works," by Rev. Robert Scott Mylne, M.A.; B.C.L. (Oxon.); F.S.A. (Lond.) Pages 195-198.

The appended dimensions may be useful:—Hanging stile, 1½ in. square; balusters, ⅞ in. square; twisted balusters, ⅝ in. by 1⅛ in.; meeting stile, ¾ in. by 1½ in.; top rail, ⅝ in. by 2½ ins., slightly swelled for balusters; bottom rail, 1½ in. by ⅝ in. The finials average one foot in height.

OLD TOWN HALL, DUMFRIES.

Plate 76.

This building, with its quaint tower, was begun about 1704, from designs by John Moffat, a Liverpool architect, who for some reason or other backed out of his engagement with the Committee, who thereupon sent for Tobias Bachup, a master mason of considerable skill, who came to Dumfries in 1705, the structure being completed under his superintendence about 1707.*

It was originally intended to put a stone parapet on the stair, but the rail of wrought iron, illustrated on Plate 76, said to have been forged by an Edinburgh smith, was substituted.

The panels are in a very dilapidated condition, but the detail photograph shows the part best preserved.

The following are some of the dimensions:—Height from nose of step to top of handrail, 3 ft. 4 ins.; octagonal newel at start of stair, 2 ins. diam^{r}; balusters, 1 in. square (angles rounded); bottom rail, 1⅛ in. by ⅝ in.; top rail, 1¾ in. by 1⅛ in.; handrail, 1⅛ in. diam^{r}. The scroll work is of round iron, varying from ⅞ in. to ⅝ in. diam^{r}.

DONIBRISTLE HOUSE, FIFESHIRE.

Plates 77-80.

This seat of the Earls of Moray has had the misfortune to be the scene of three devastating fires, and little but a blackened ruin remains to bear witness to the last conflagration in 1858.

The house stands on elevated ground about two and a half miles to the south-west of Aberdour, at the head of a small bay, round which the carriage drive winds.

The portions which have escaped the fire include the two detached wings which formed the kitchen, servants' apartments, and other offices. They are at a lower level than the main building, and access to the house is effected by means of an underground passage, to which light is admitted from the terrace above, through discs of thick glass.

The space between the wings is occupied by a picturesque stairway, and an elaborate gateway and railing of wrought iron.

This ironwork, probably of Flemish workmanship, is said to have been a gift from William III. to Anne, wife of Charles, sixth Earl of Moray, and would therefore date from about the end of the seventeenth century. The monogram of the Countess is worked into the panel forming the balcony over the "Grotto."

The mason work has been set out in a somewhat hap-hazard fashion (see Plate 78), but the defects are not so noticeable in reality as would be expected from the plan.

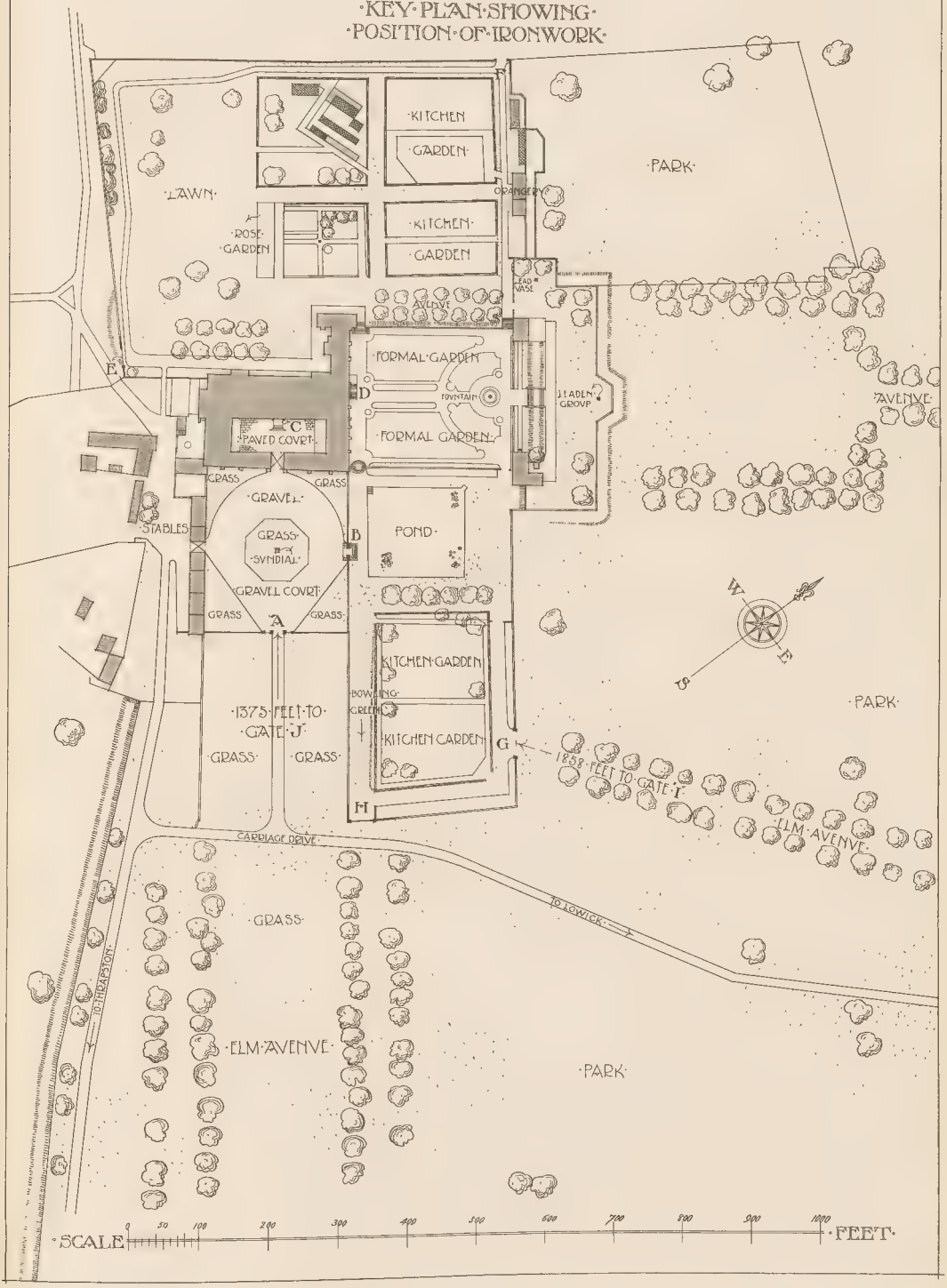
The standards in the railing do not come over the pilasters in the parapet below, thus showing that the rail was not made locally.

In the archway at the entrance (Plates 77, 78, and 79) the leafwork is for the most part treated in a purely conventional manner, and the oak leaf is much used. The double striking plate on the meeting stiles of the gate shown on the full size section on Plate 79 is uncommon, and the half-checking of the balusters and rails involves much unnecessary labour.

The whole of the ironwork is coated regularly with white paint, and is in an excellent state of preservation.

* "History of the Burgh of Dumfries," by William McDowall. Page 459.

DRAYTON HOUSE
NORTHAMPTONSHIRE
KEY PLAN SHOWING POSITION OF IRONWORK



DRAYTON HOUSE, NORTHAMPTONSHIRE



GATEWAY TO GRAVEL COURT



GATEWAY AND RAILING, GENERAL VIEW



GATEWAY TO BOWLING GREEN



STAIR FROM PAVED COURT



GATEWAY AT EAST AVENUE



STAIR TO FORMAL GARDEN

DRAYTON HOUSE. NORTHAMPTONSHIRE



GATEWAY AT SOUTH AVENUE



GATEWAY AND RAILING, GENERAL VIEW



RAILING TO BOWLING GREEN



GATE AT EAST AVENUE



STAIRCASE FROM GREAT HALL



LANDING AT KING'S DINING-ROOM

DRAYTON HOUSE



NOTE: THERE ARE EIGHT BAYS OF RAILINGS ON THIS SIDE OF GATEWAY

GATEWAY AT ENTRANCE TO GRAVEL COURT

NOTE: THERE ARE SEVEN BAYS OF RAILINGS ON THIS SIDE OF GATEWAY



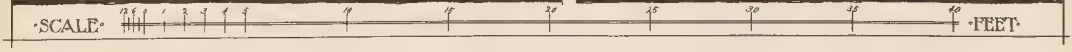
GATES AT EAST AVENUE

GATEWAY TO BOWLING GREEN

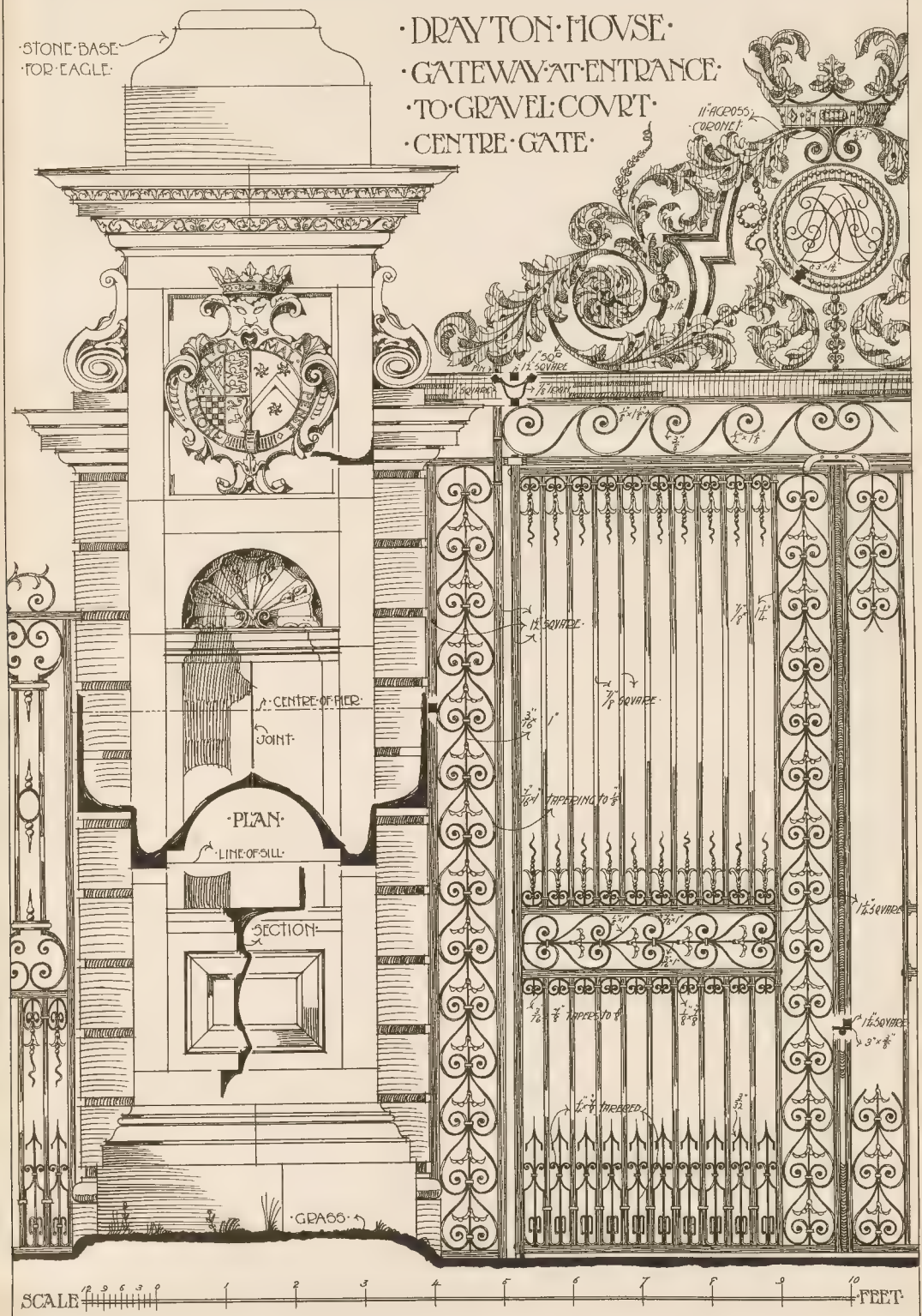


GATEWAY NEAR ORANGERY (F ON KEY PLAN)

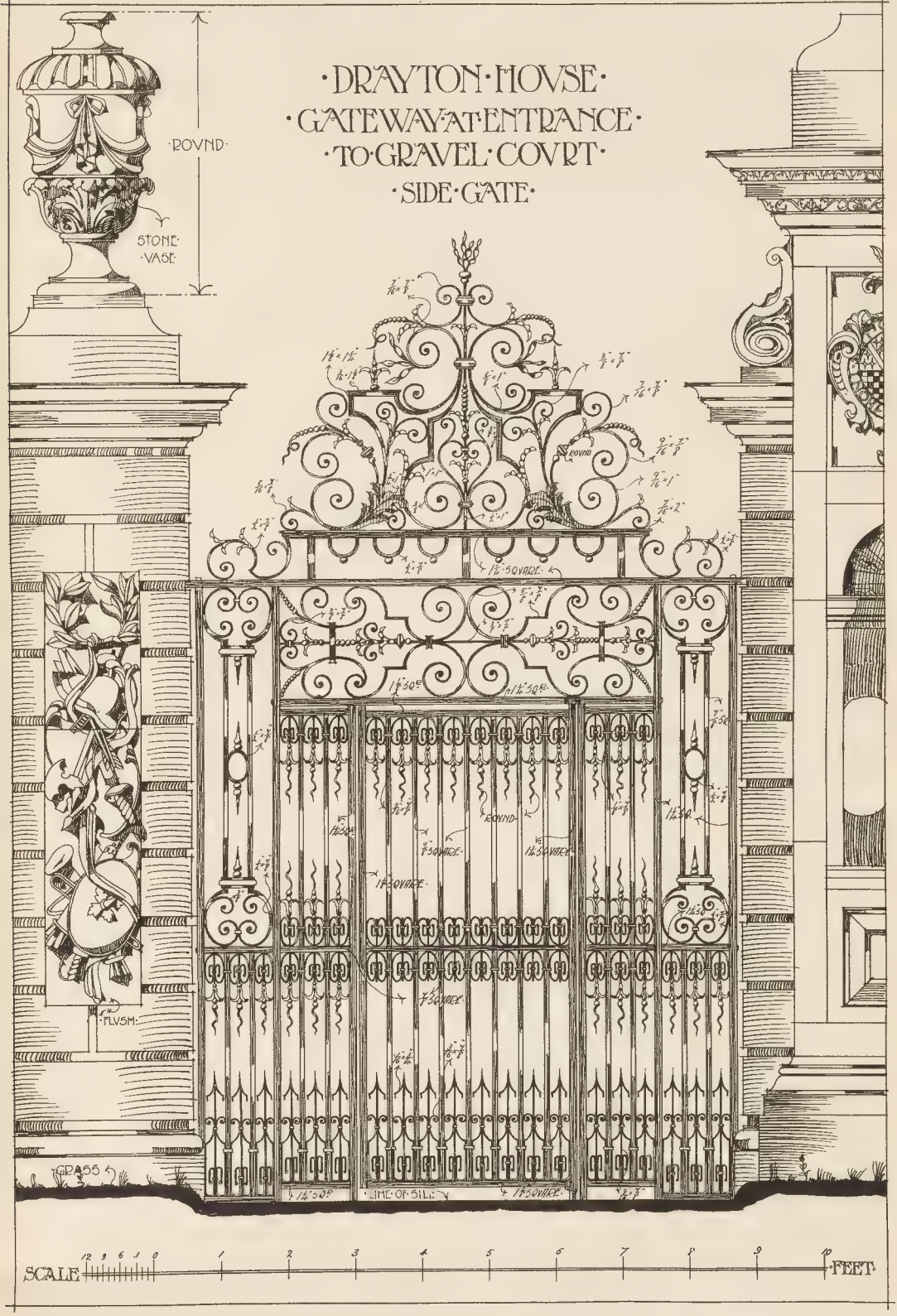




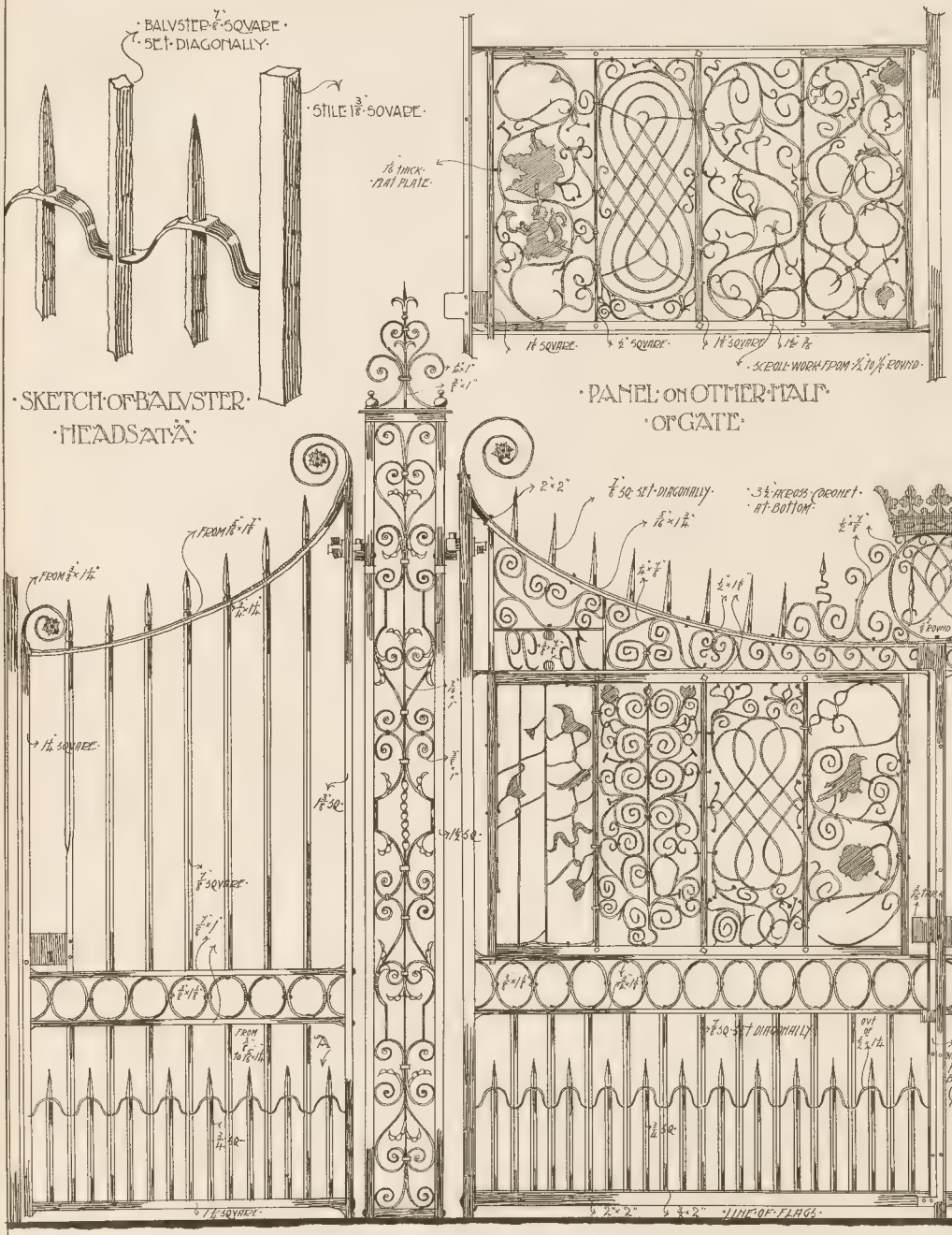
DRAYTON HOUSE
GATEWAY AT ENTRANCE
TO GRAVEL COURT
CENTRE GATE



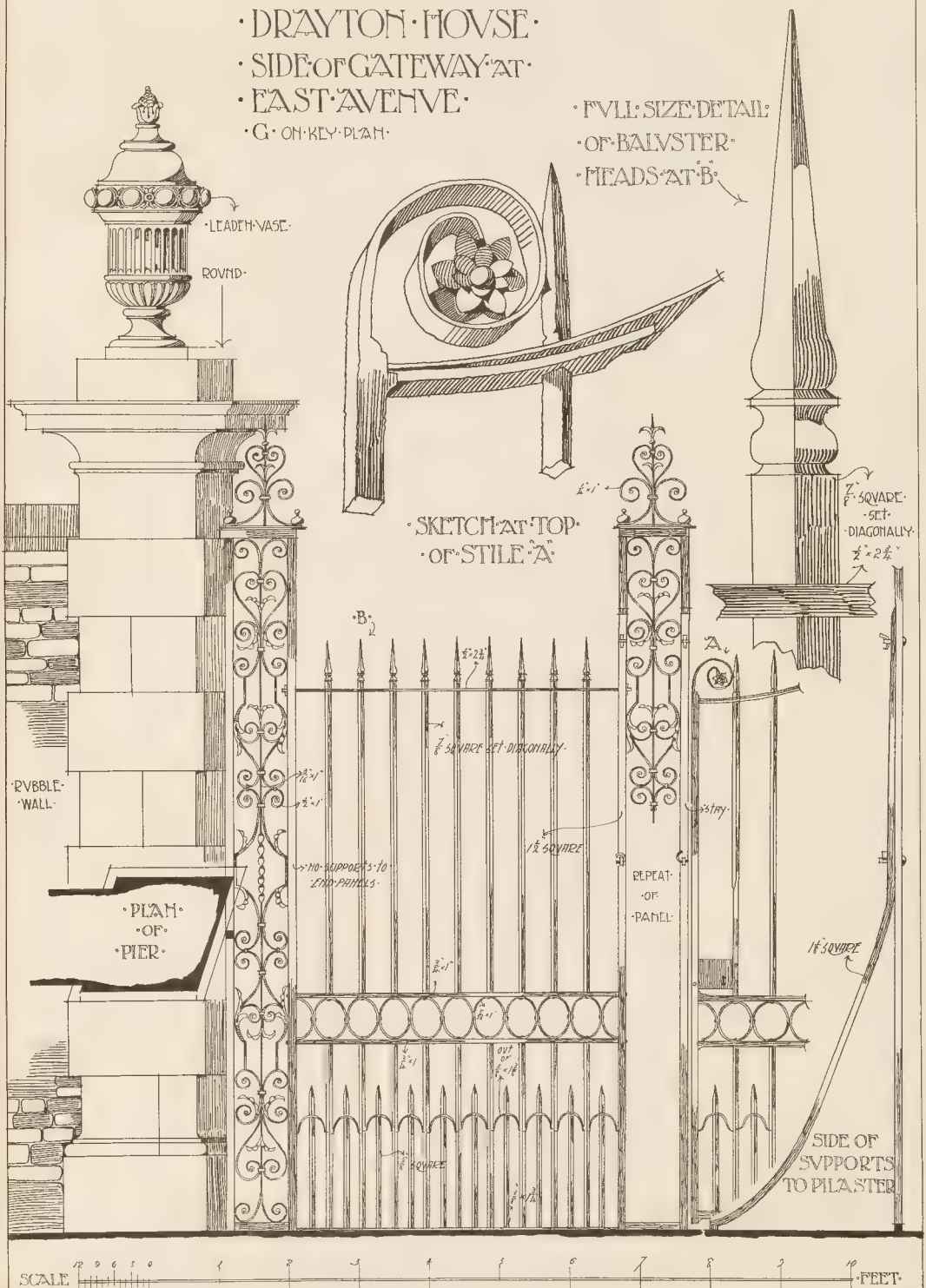
DRAYTON HOUSE
GATEWAY AT ENTRANCE TO GRAVEL COURT
SIDE GATE



DRAYTON HOUSE
GATES AT EAST AVENUE
G ON KEY PLAN



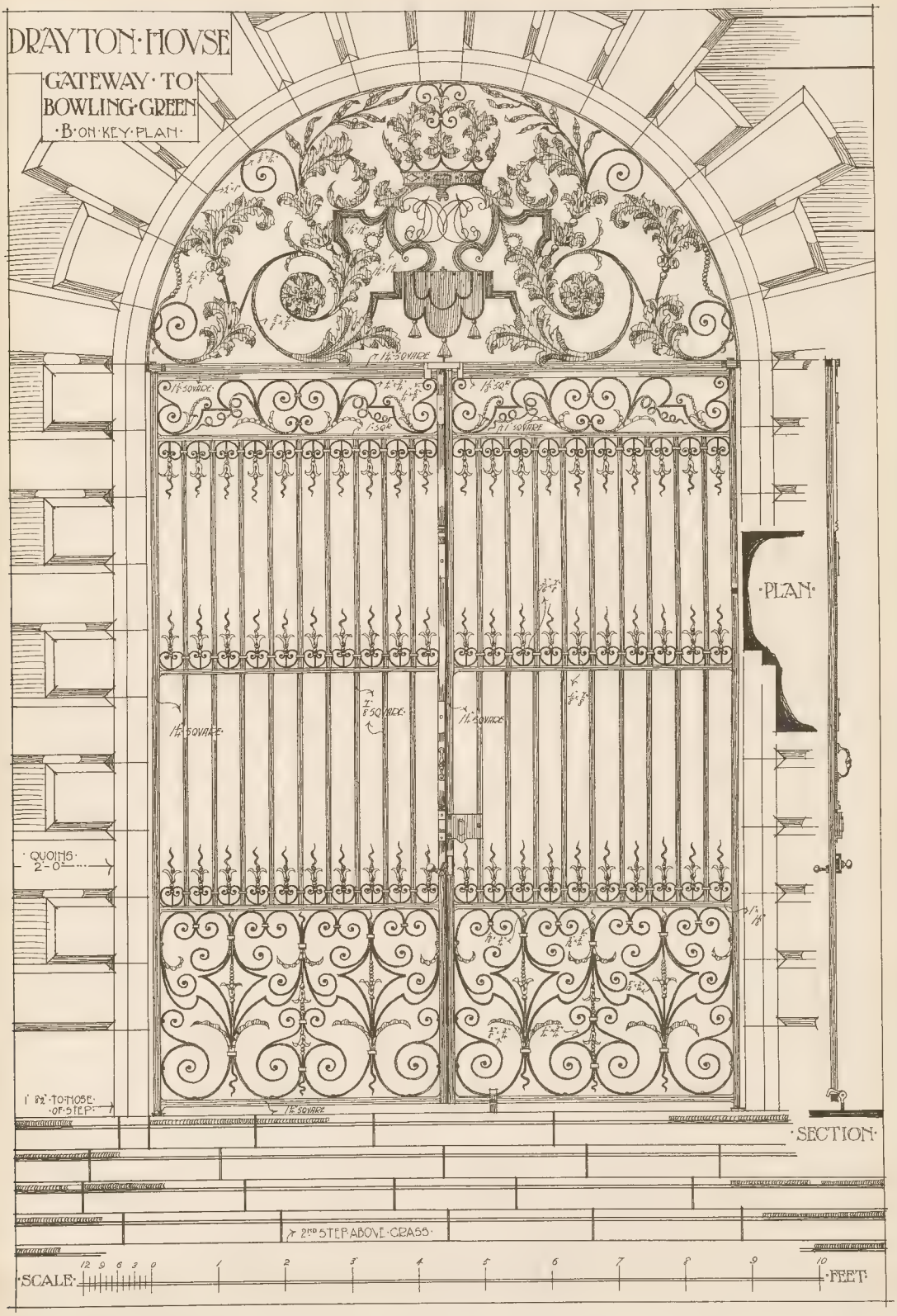
DRAYTON HOUSE
SIDE OF GATEWAY AT EAST AVENUE
G. ON KEY PLAN.



DRAYTON·HOUSE

GATEWAY·TO BOWLING·GREEN

·B·ON·KEY·PLAN·

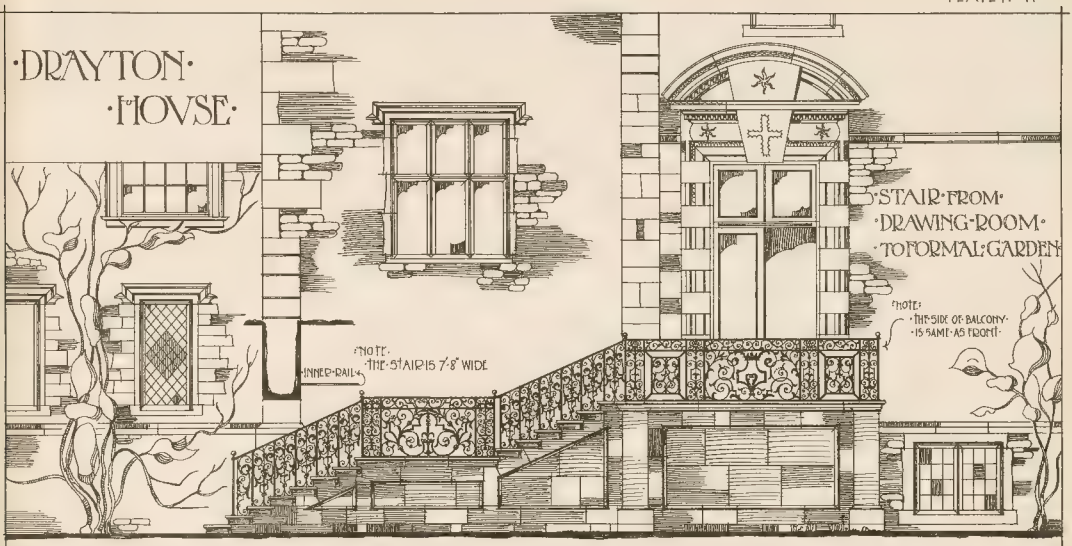


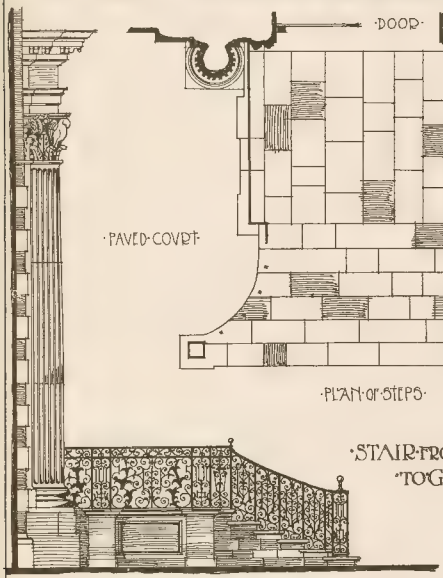
·DRAYTON·HOUSE·

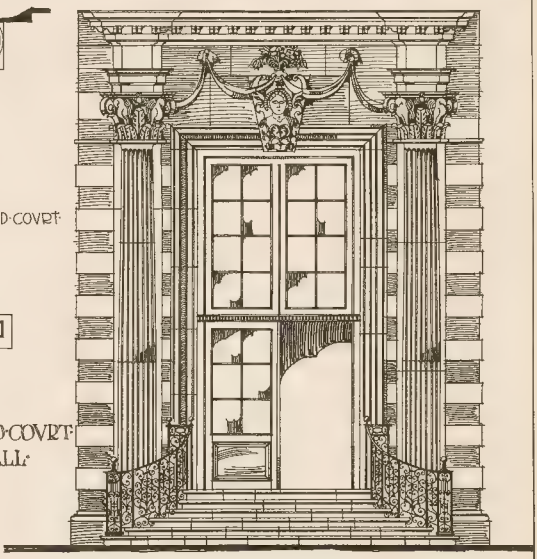
·DETAIL·OF·ONE·HALF·OF ·TOP·OF·GATE·TO·BOWLING· ·GREEN· (B·ON·KEY·PLAN) ·QUARTER·FULL·SIZE·

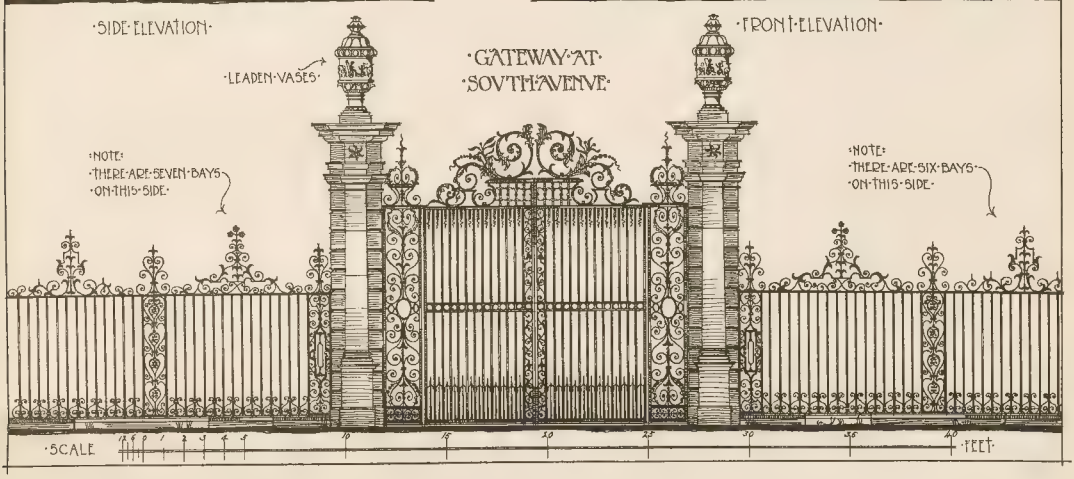


DRAYTON HOUSE









DRAYTON HOUSE

NOTE
RETURN OF 6" WITH
ONE HALF OF PANEL

NOTE
THE SIDE OF BALCONY
IS SAME AS FRONT



SECTION

STAIR FROM DRAWING ROOM
TO FORMAL GARDEN
D ON KEY PLAN

PLAN

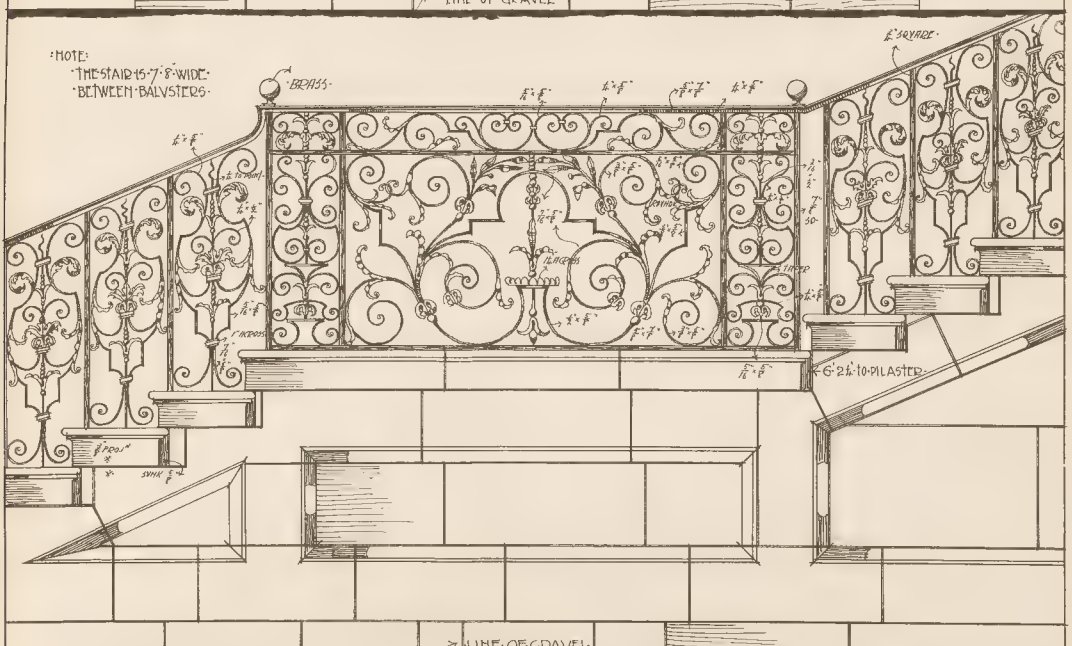
PLAN AT CORNER

SECTION THRO'
HANDRAIL
FULL SIZE



LINE OF GRAVEL

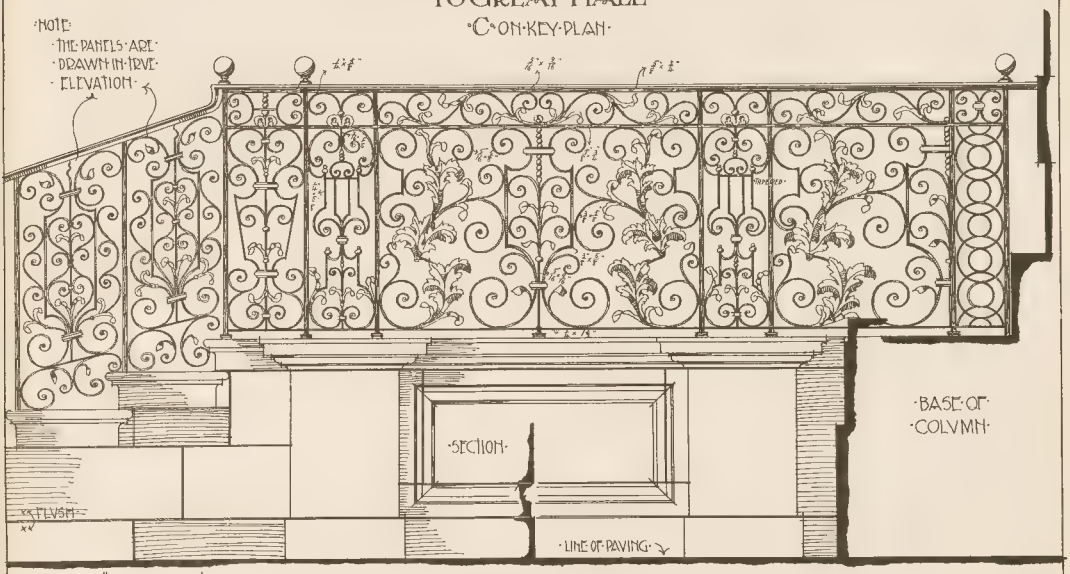
NOTE
THE STAIR IS 5'-7 1/2" WIDE
BETWEEN BALUSTERS



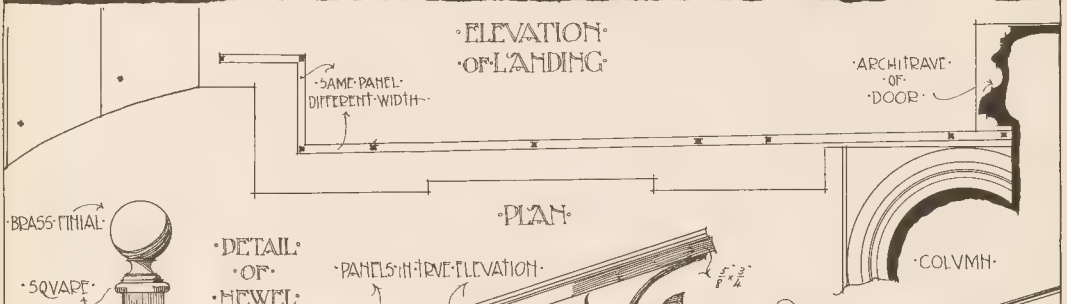
LINE OF GRAVEL

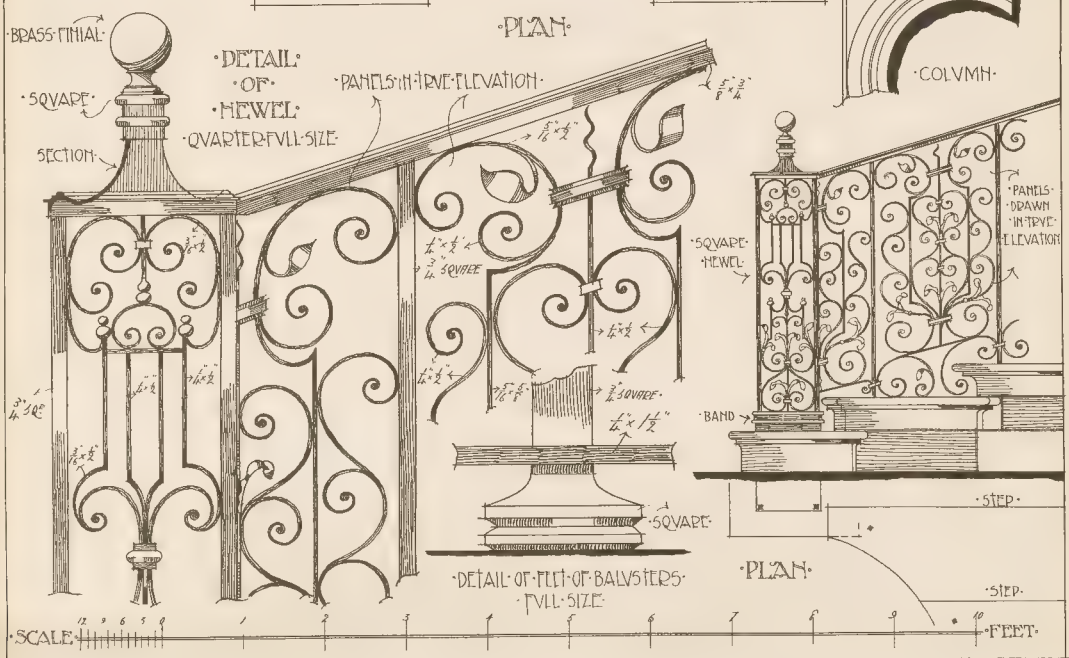
SCALE 12 9 6 3 0 1 2 3 4 5 6 7 8 9 10 FEET

DRAYTON HOUSE
STAIR FROM PAVED COURT TO GREAT HALL
ON KEY PLAN



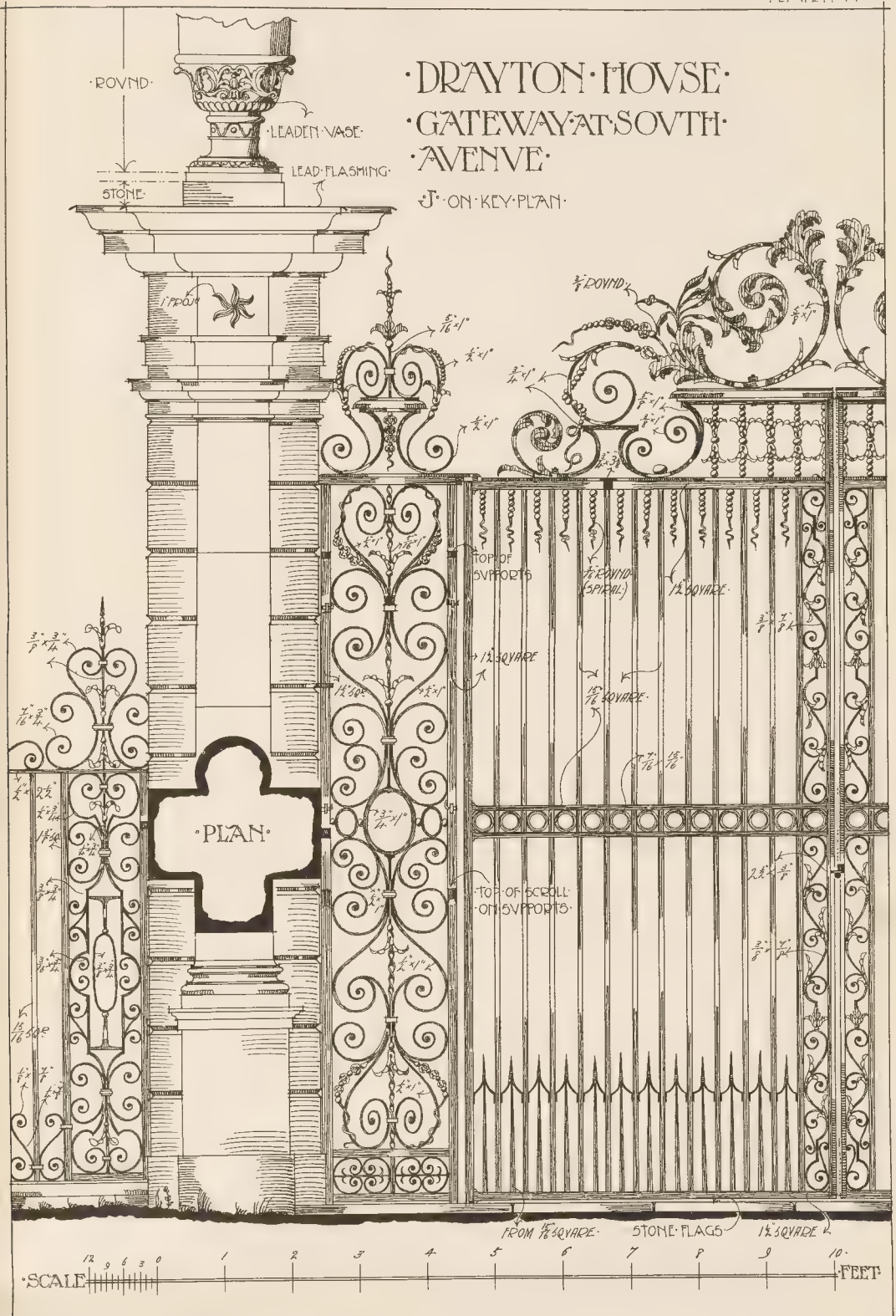
ELEVATION OF LANDING



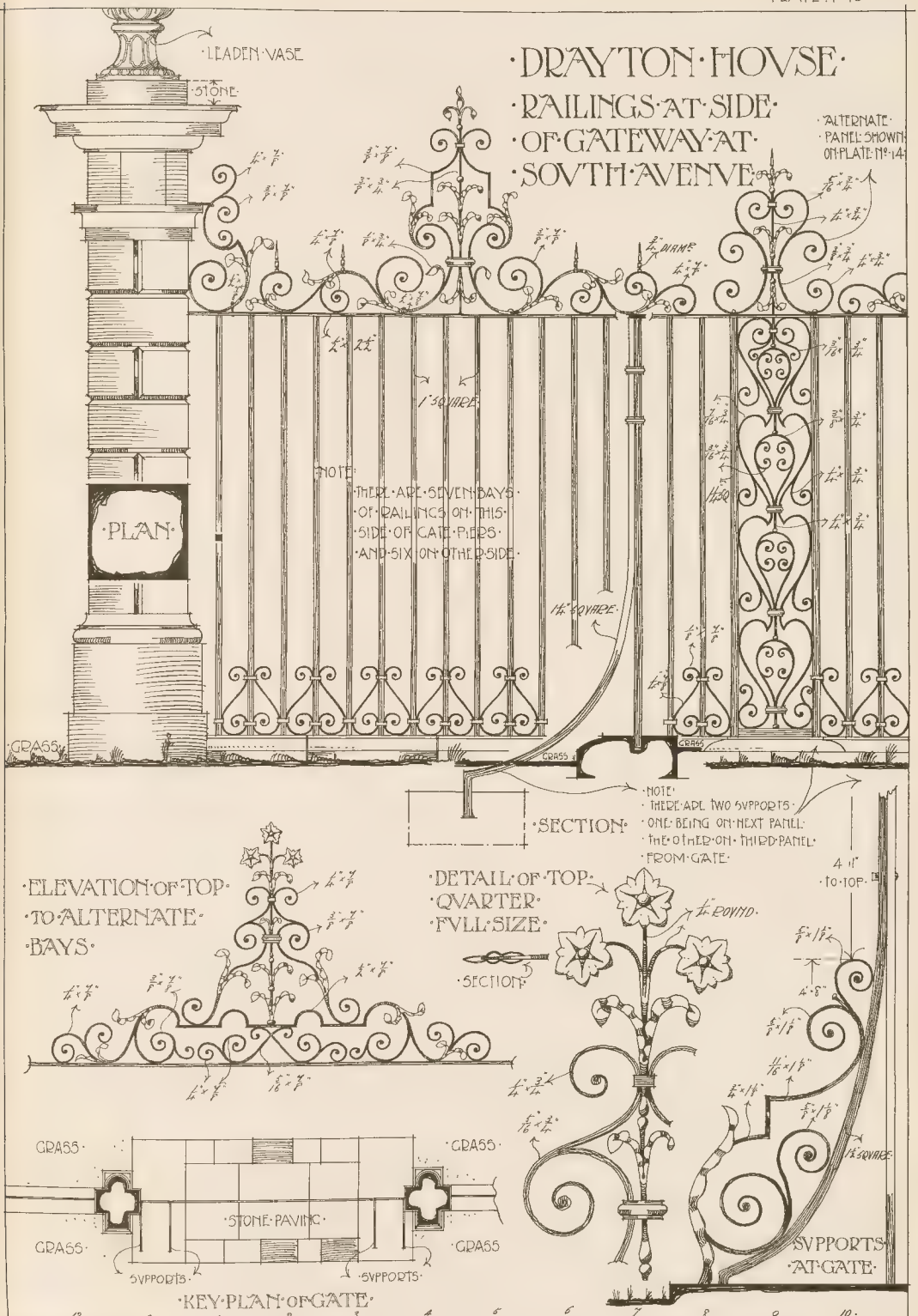


DRAYTON HOUSE
GATEWAY AT SOUTH AVENUE

J. ON KEY PLAN

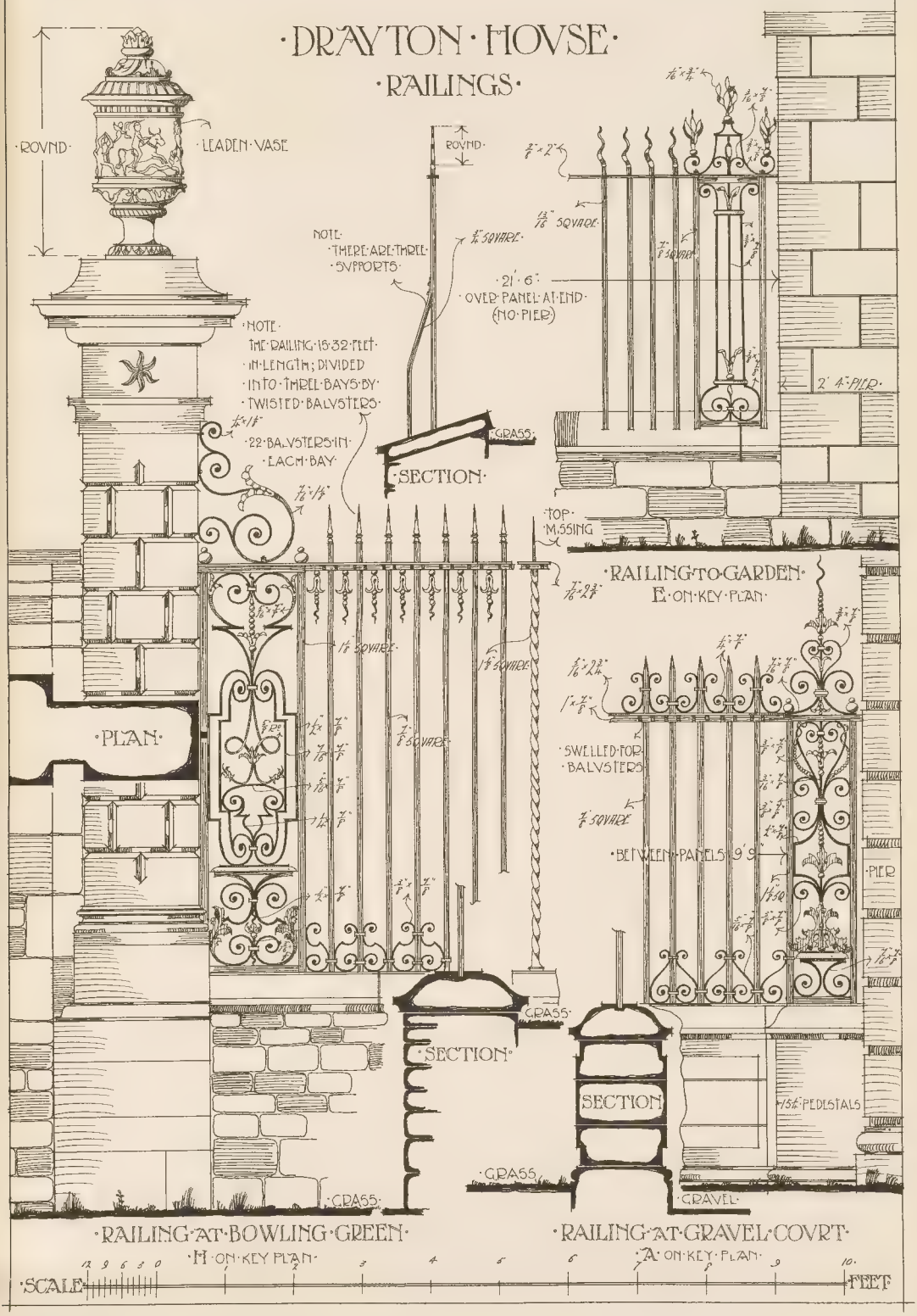


DRAYTON HOUSE
RAILINGS AT SIDE OF GATEWAY AT SOUTH AVENUE



DRAYTON HOUSE

RAILINGS



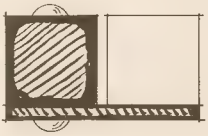
DRAYTON HOUSE
GATE AT EAST AVENUE
"I" ON KEY PLAN





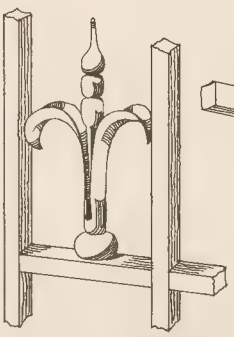


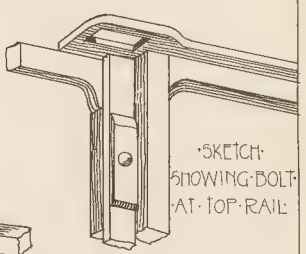
SECTION THRO "A B" (FULL SIZE)



PLAN OF MEETING STILES (FULL SIZE)

SKETCH AT LOCK RAIL

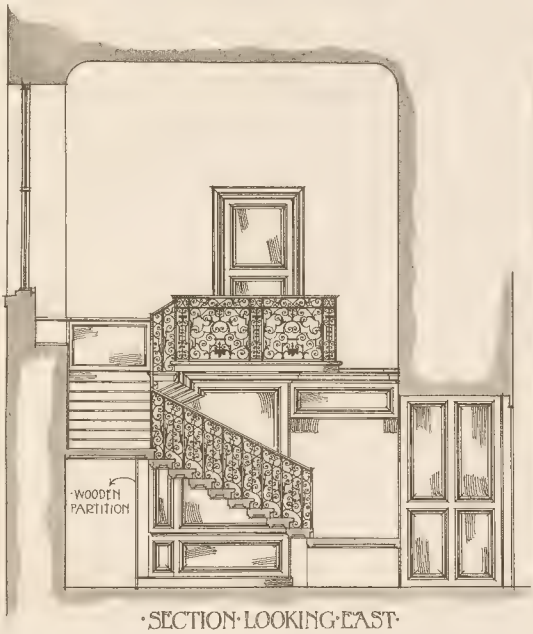




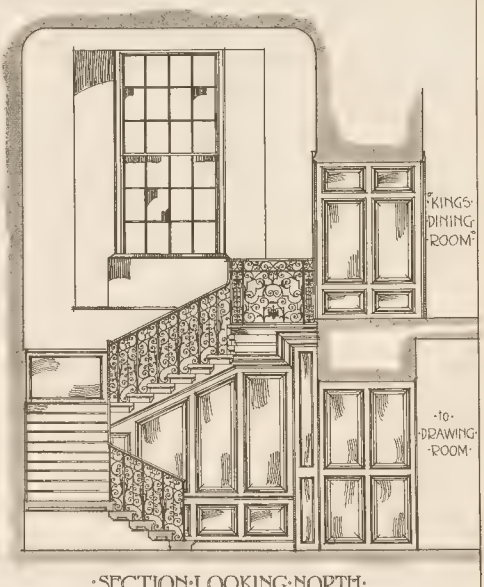
SKETCH SHOWING BOLT AT TOP RAIL

SCALE 12 9 6 3 0 1 2 3 4 5 6 7 8 9 10 FEET

DRAYTON HOUSE

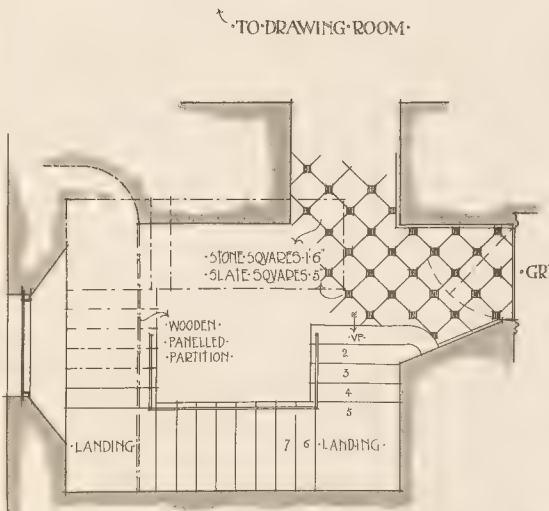


SECTION LOOKING EAST

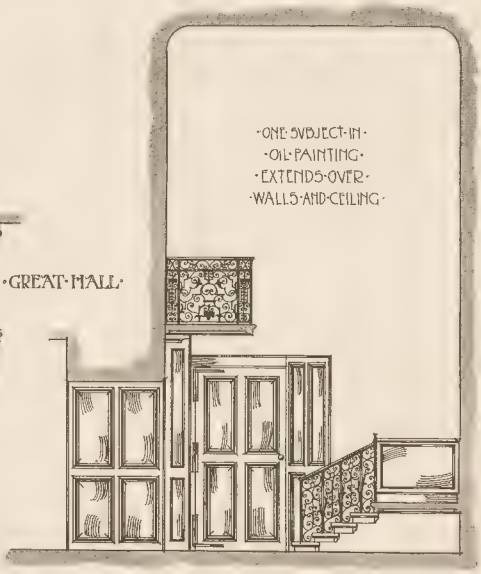


SECTION LOOKING NORTH

STAIRCASE FROM "GREAT HALL" TO "KING'S DINING ROOM"



PLAN

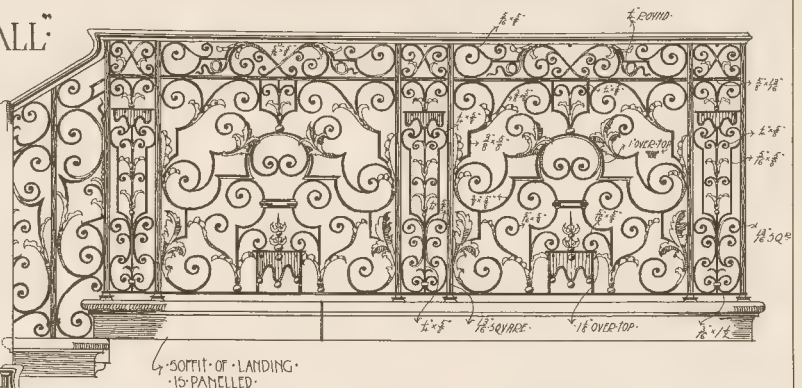


SECTION LOOKING SOUTH



STAIRCASE FROM "GREAT HALL" TO "KING'S" DINING ROOM

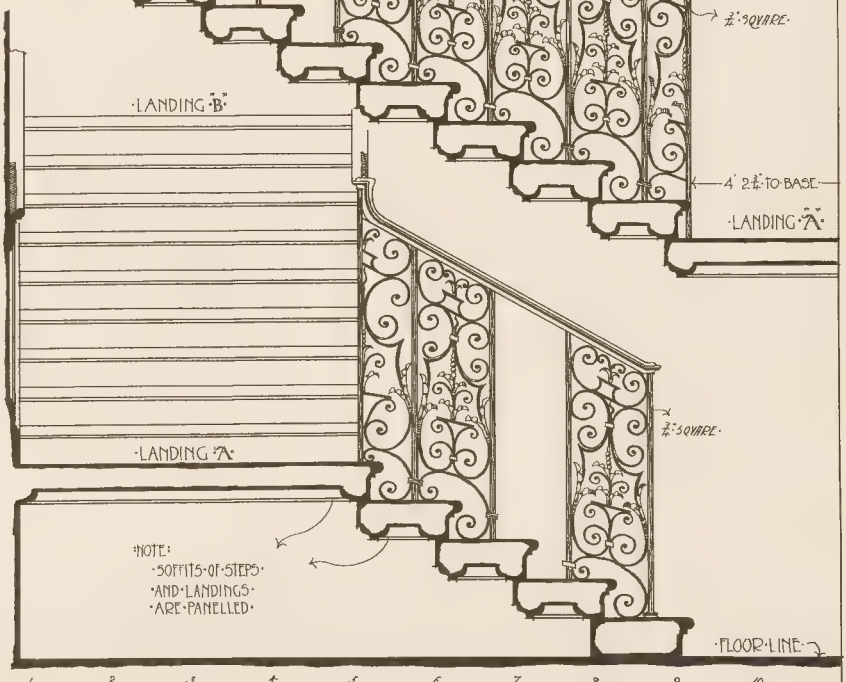
DRAYTON HOUSE



SECTION THRO' OAK HANDRAIL FULL SIZE

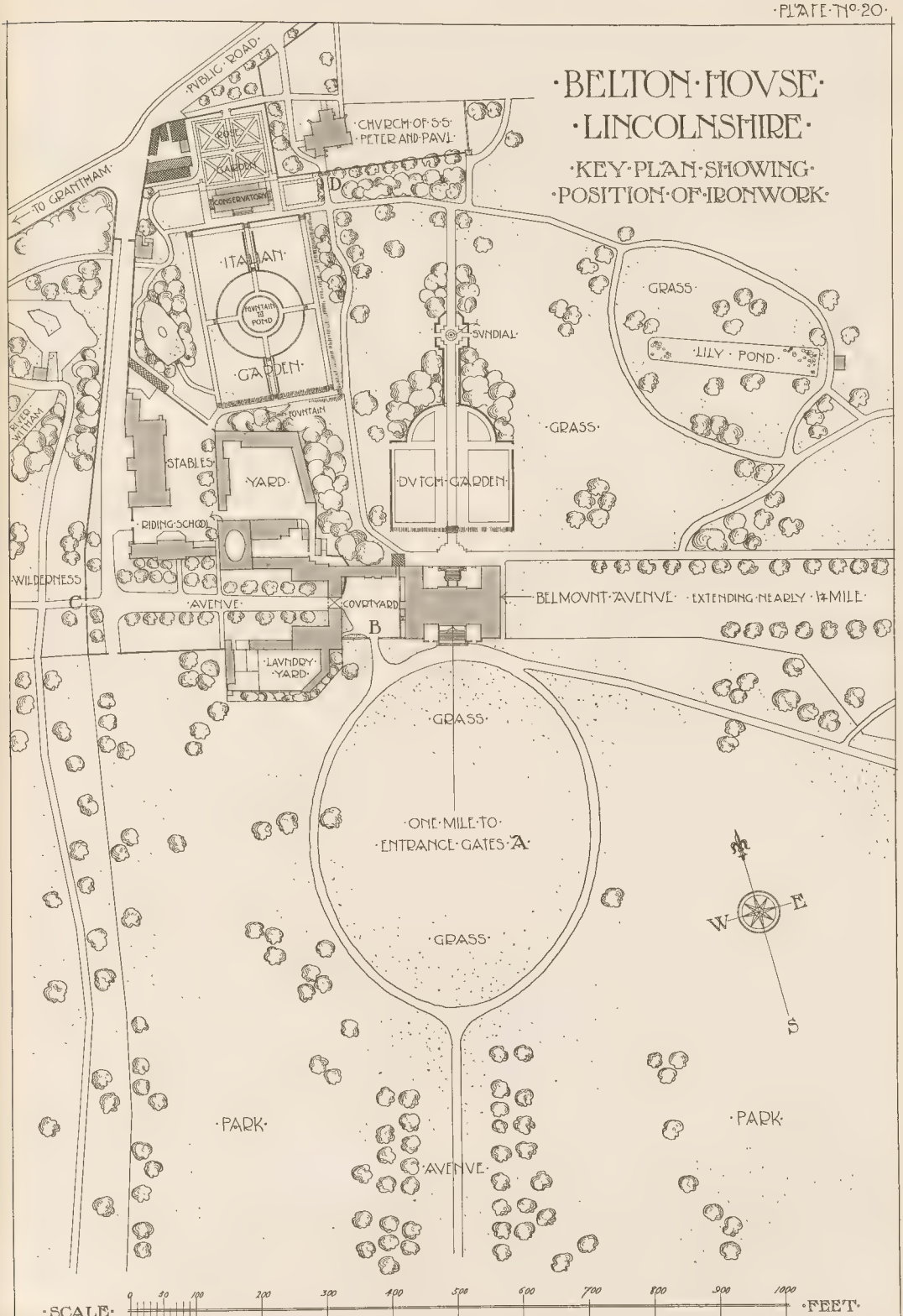


SECTION THRO' START OF STAIR



SCALE FEET

BELTON HOUSE
LINCOLNSHIRE
KEY PLAN SHOWING POSITION OF IRONWORK



BELTON HOUSE, LINCOLNSHIRE



ENTRANCE GATEWAY, VIEW FROM AVENUE



ENTRANCE GATEWAY, LOOKING TOWARDS HOUSE



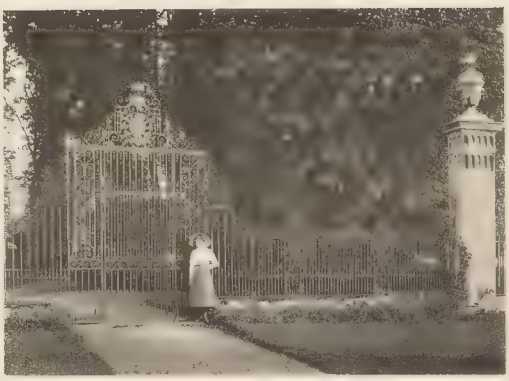
GATE TO COURTYARD



GATE IN GARDEN

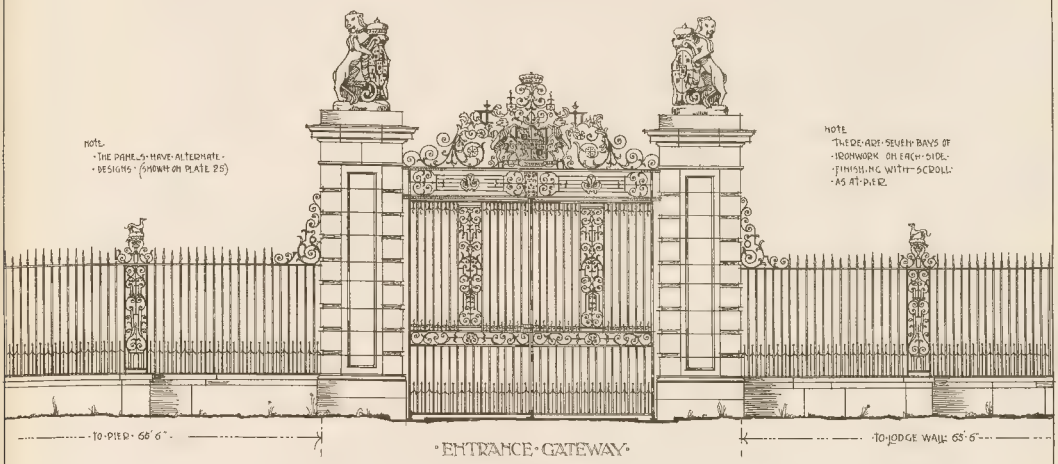


GATE AND RAILINGS TO COURTYARD

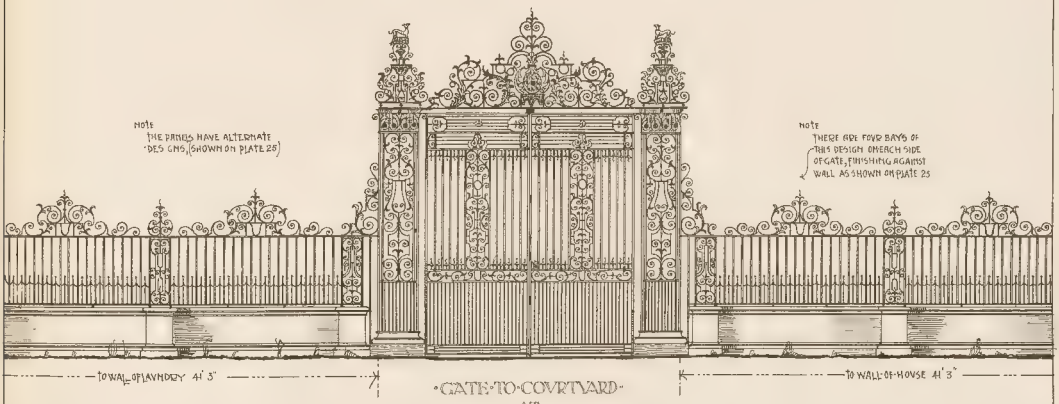


GATE TO WILDERNESS

BELTON HOUSE
LINCOLNSHIRE



ENTRANCE GATEWAY
TO
MAIN AVENUE



GATE TO COURTYARD
AT
WEST SIDE OF HOUSE



GATE TO WILDERNESS

SCALE 0 1 2 3 4 5 6 7 8 9 10 15 20 25 30 35 40 FEET

·BELTON·HOUSE·
·LINCOLNSHIRE·
·ENTRANCE·GATE·
·TO·MAIN·AVENVE·

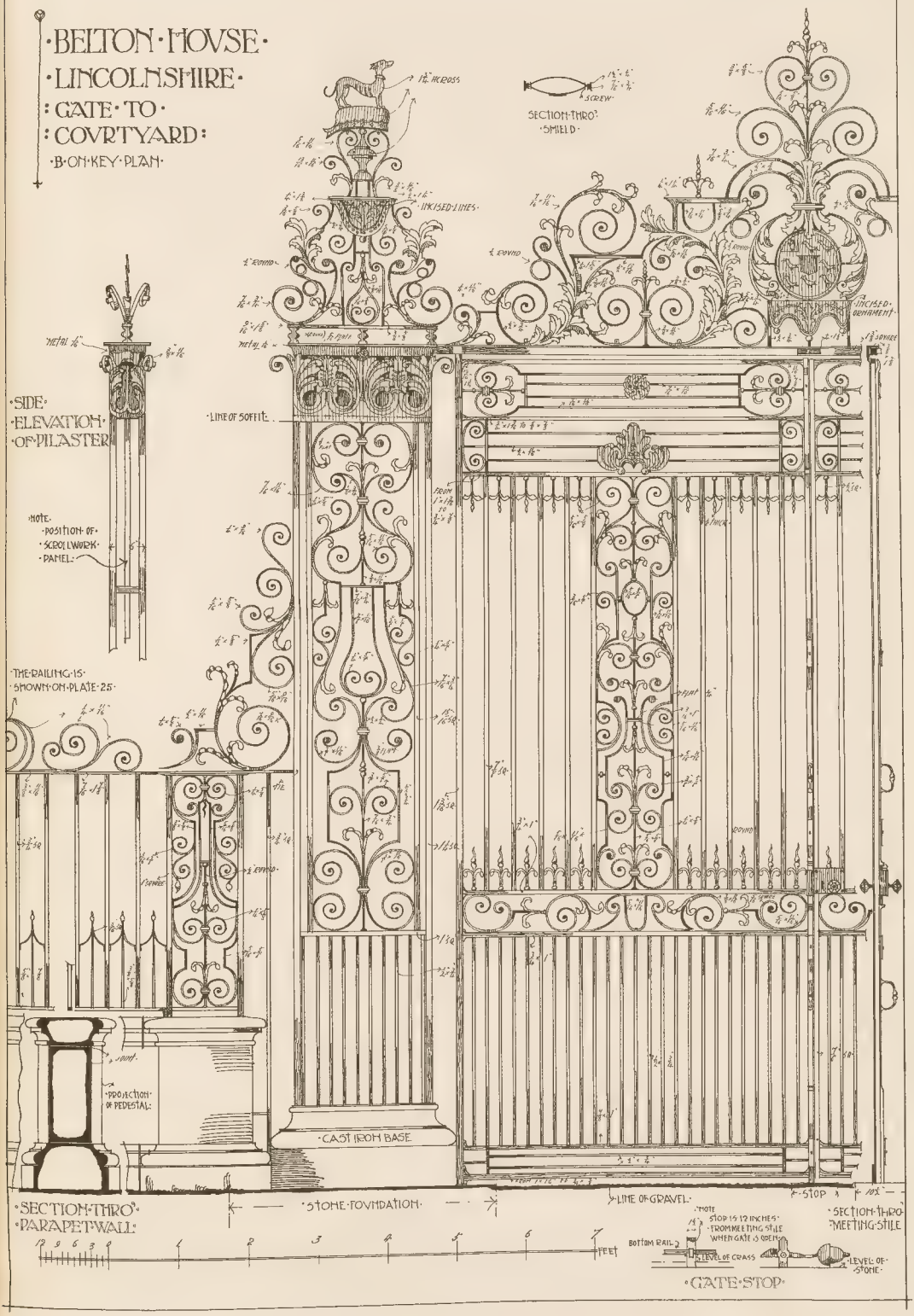
·A· ON·KEY·PLAN·



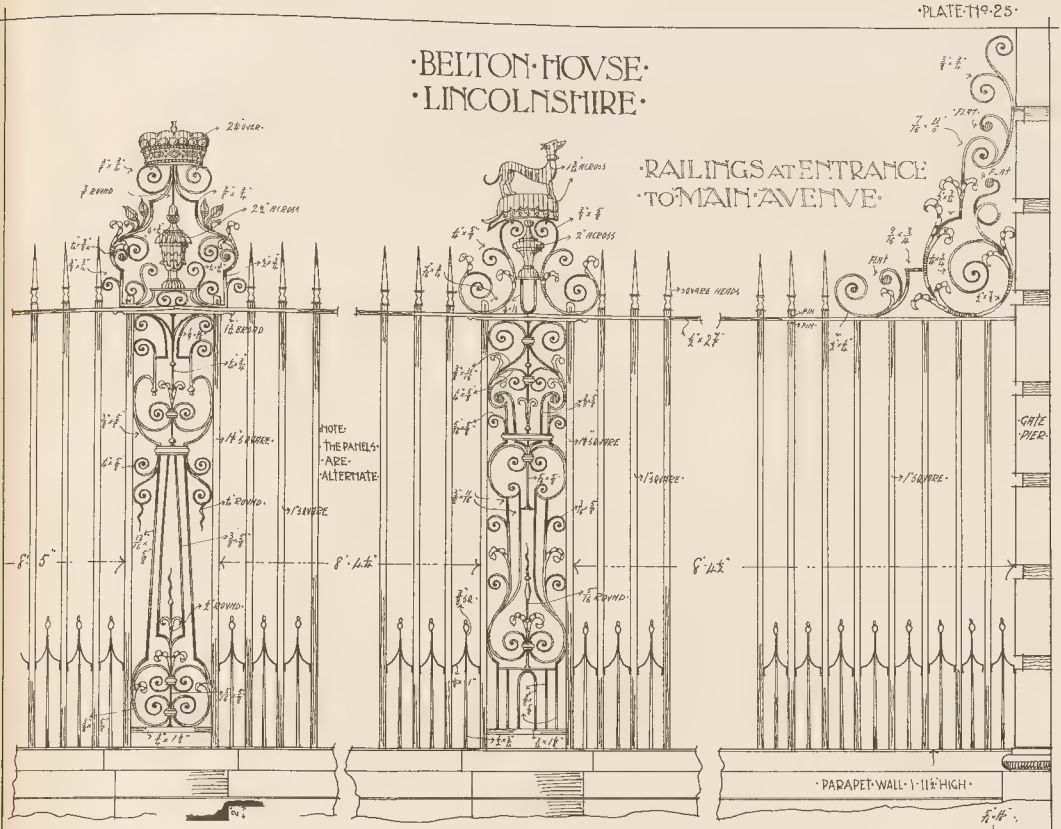
·SECTION·THRO?
·SHIELD·

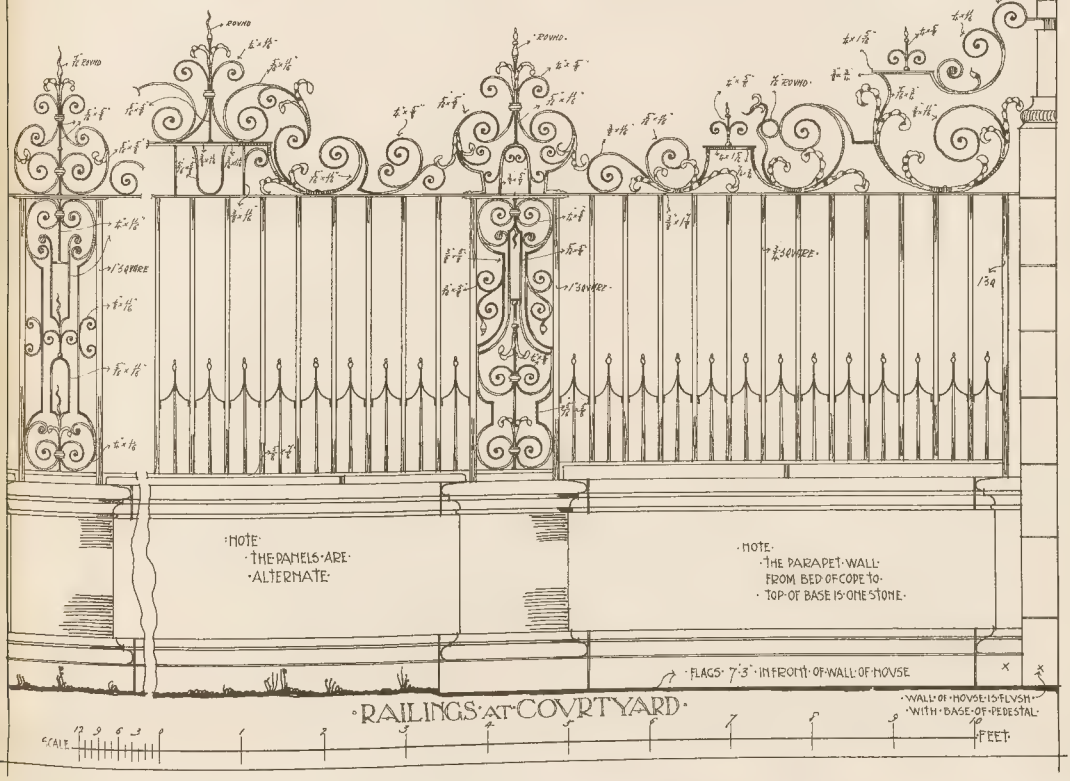
5"RECESS·CORNICE
·SCROLL·5"RECESS
12"RECESS
1/8 BEVND
1/8 FLAT
1/8 BEVND
1/8 FLAT
1/8 BEVND
1/8 FLAT

BELTON HOUSE
LINCOLNSHIRE
GATE TO COURTYARD
KEY PLAN



BELTON HOUSE
LINCOLNSHIRE





BELTON HOUSE
LINCOLNSHIRE
GATE TO WILDERNESS

SKETCHES AT JOINTS

JOINT AT A

JOINT AT B

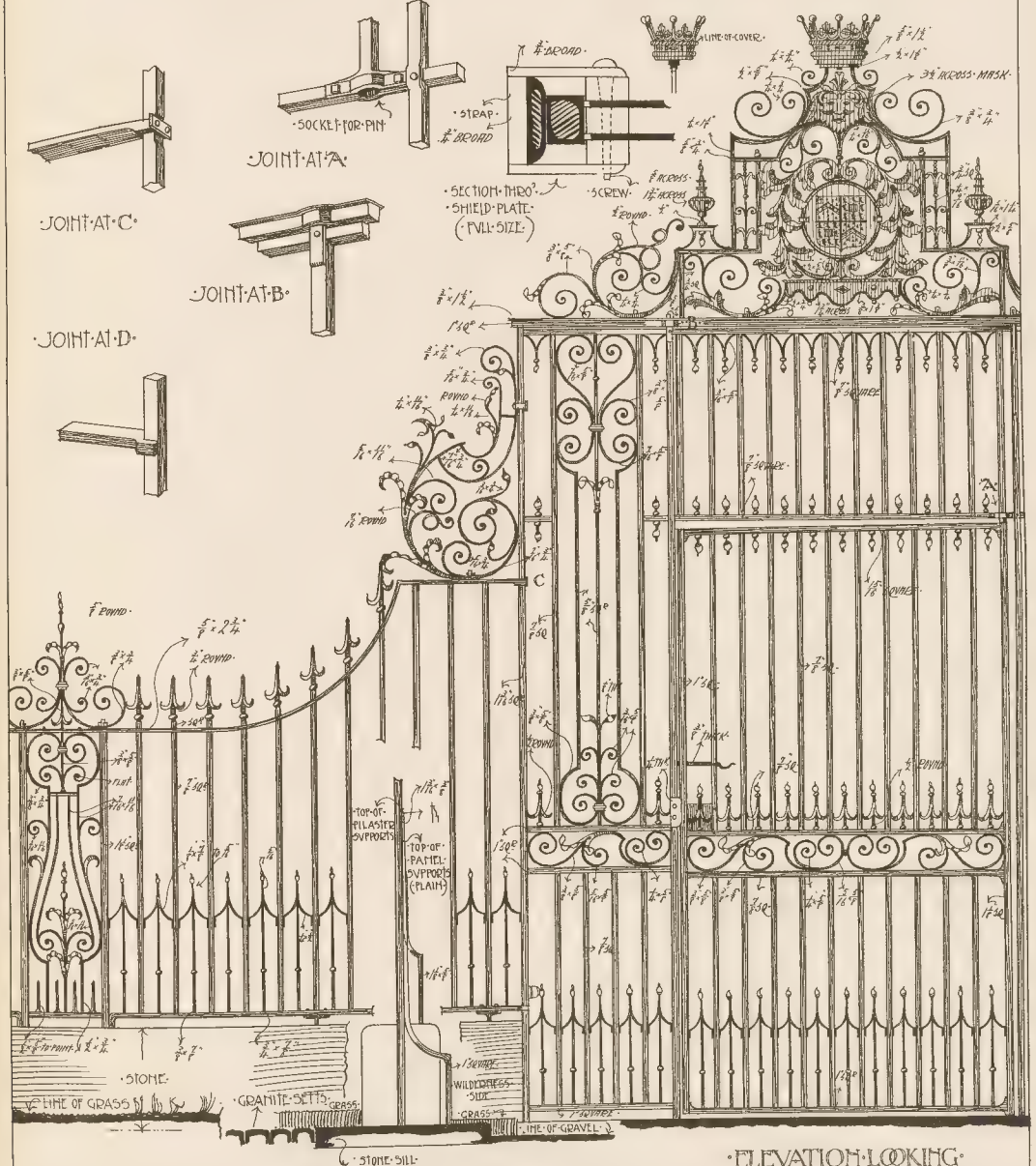
JOINT AT C

JOINT AT D

C ON KEY PLAN

SIDE ELEVATION OF CROWN

SECTION THRO' SHIELD PLATE (FULL SIZE)



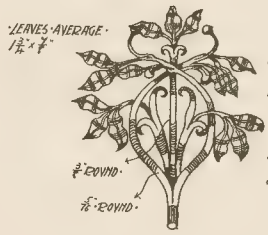
SECTION

ELEVATION LOOKING TOWARDS WILDERNESS

SCALE 12 9 6 3 0 1 2 3 4 5 6 7 8 9 10 FEET

BELTON HOUSE
LINCOLNSHIRE
GATE LEADING FROM GARDEN TO CHURCHYARD

D ON KEY PLAN



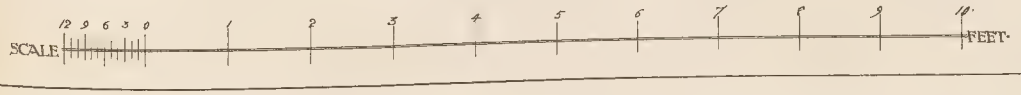
DETAIL OF TOP PORTION
QUARTER FULL SIZE

NOTE
THERE ARE ONLY 3 ROSETTES
ROUND VASE



SECTION THRO' STEPS

ELEVATION TO GARDEN



CAMBRIDGE UNIVERSITY



CLARE COLLEGE, GATE AT BRIDGE



CLARE COLLEGE, GATEWAY TO THE "BACKS"



CLARE COLLEGE, GATE AT STREET



JESUS COLLEGE, GATE AT STREET



TRINITY COLLEGE, GATEWAY TO THE "BACKS"



EMMANUEL COLLEGE, SCREEN TO DINING HALL

CAMBRIDGE, &c.



ST JOHN'S COLLEGE, CAMBRIDGE. GATEWAY AT BRIDGE



FULBECK HALL, LINCS. ENTRANCE GATEWAY



HOUSE IN TRUMPINGTON STREET, CAMBRIDGE



OLD BOTANIC GARDEN, CAMBRIDGE. ENTRANCE GATE

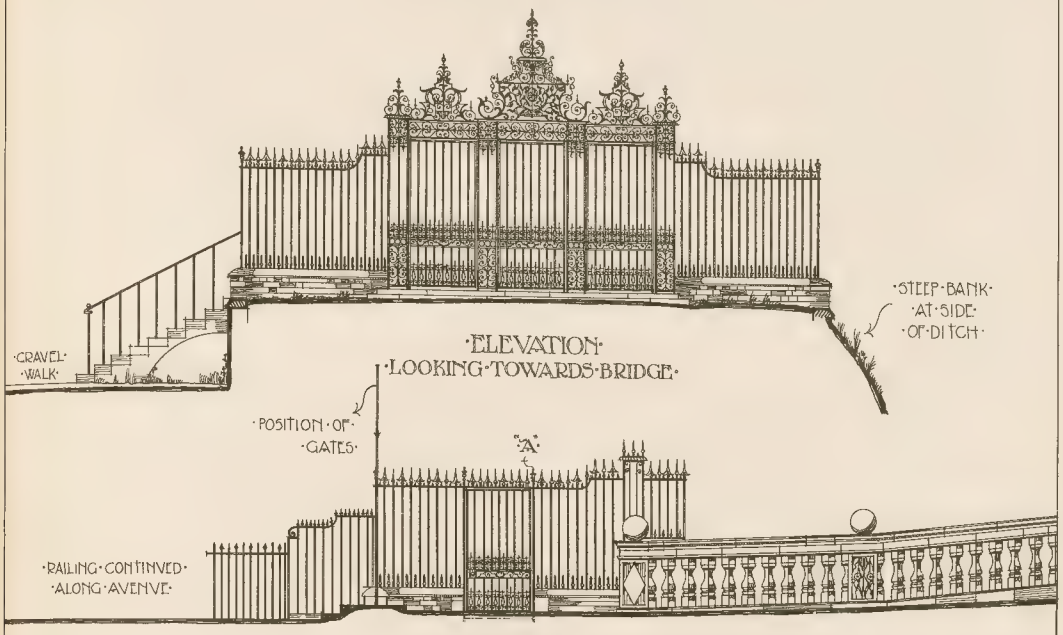


GATE AND RAILING TO HOUSE IN ROYSTON, HERTS.



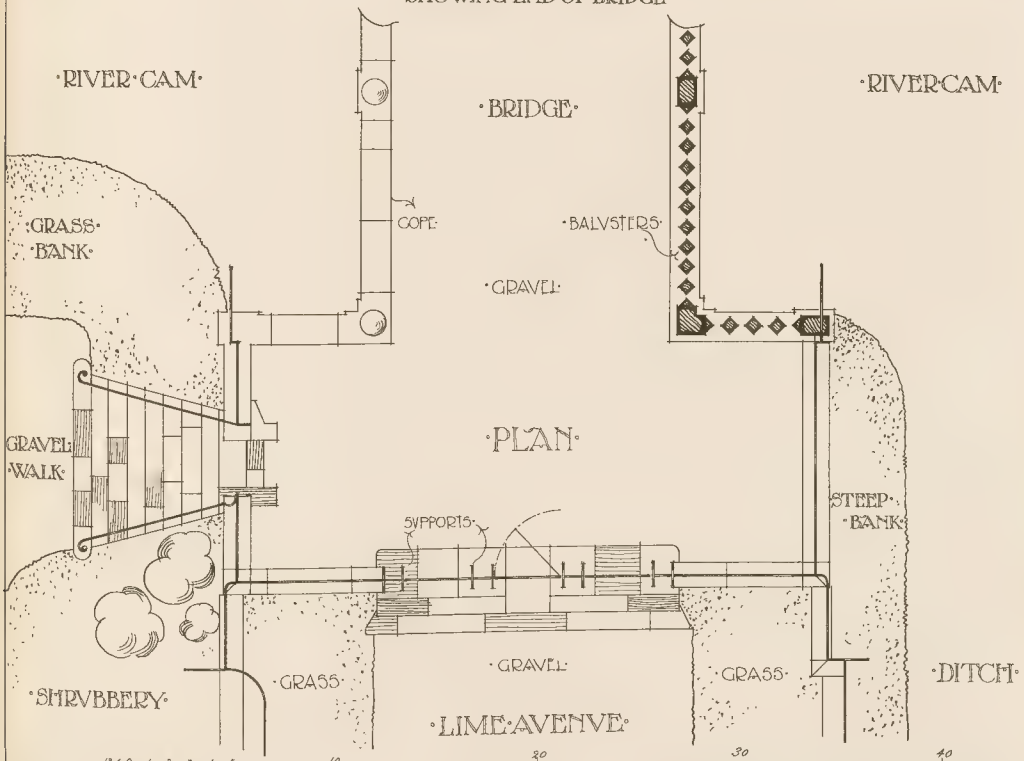
DETAIL OF RAILING

CLARE COLLEGE CAMBRIDGE
GATES AT BRIDGE



ELEVATION
LOOKING TOWARDS BRIDGE

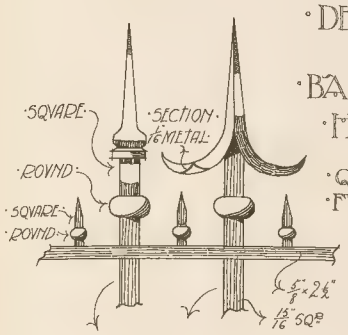
SECTION
SHOWING END OF BRIDGE



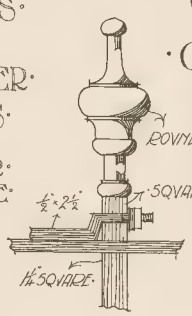
CLARE COLLEGE
CAMBRIDGE
GATES AT BRIDGE

DETAILS OF BALUSTER HEADS

QUARTER FULL SIZE



HEADS PLACED ALTERNATELY

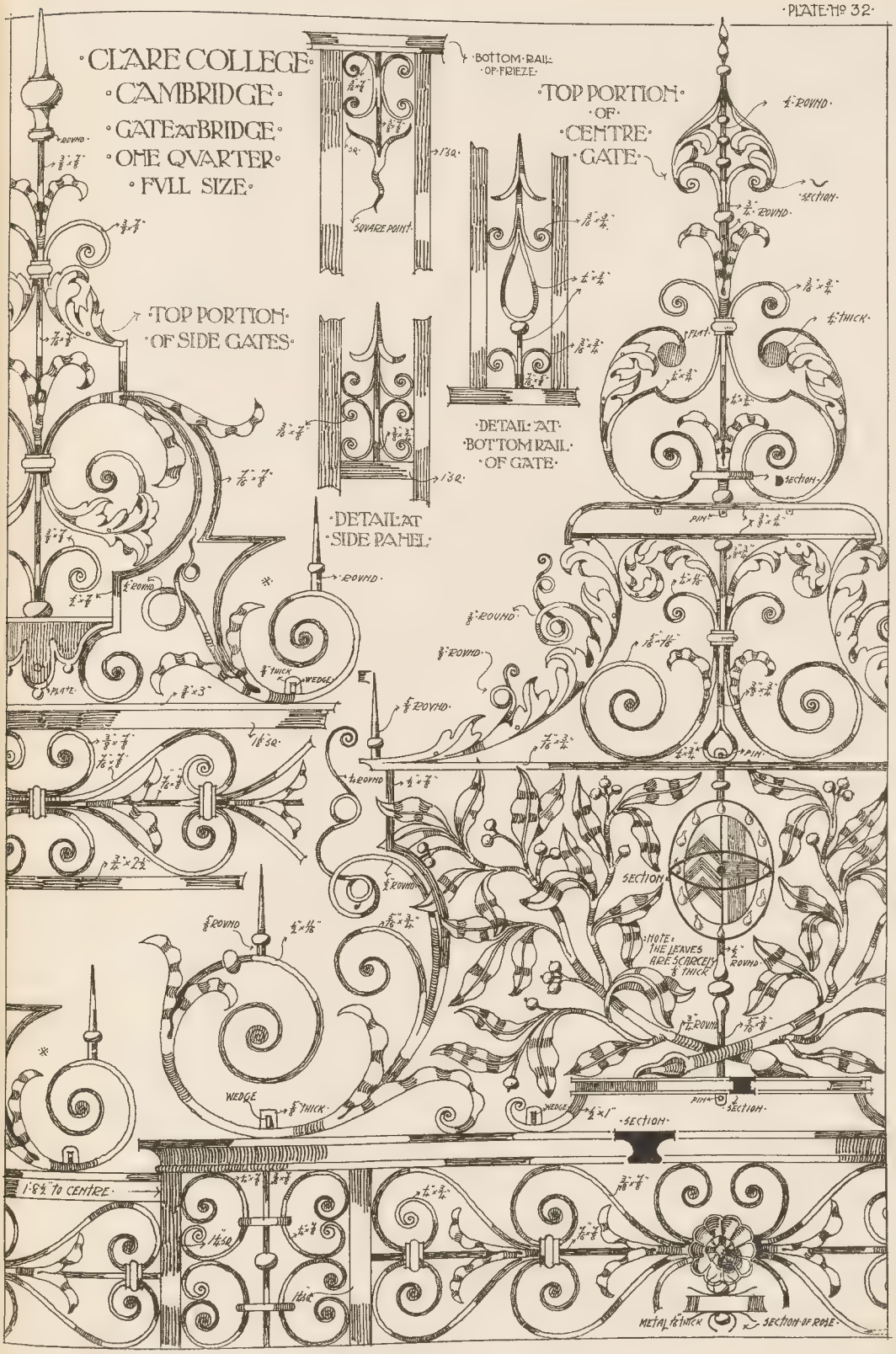


HEAD AT "A" ON KEY PLAN

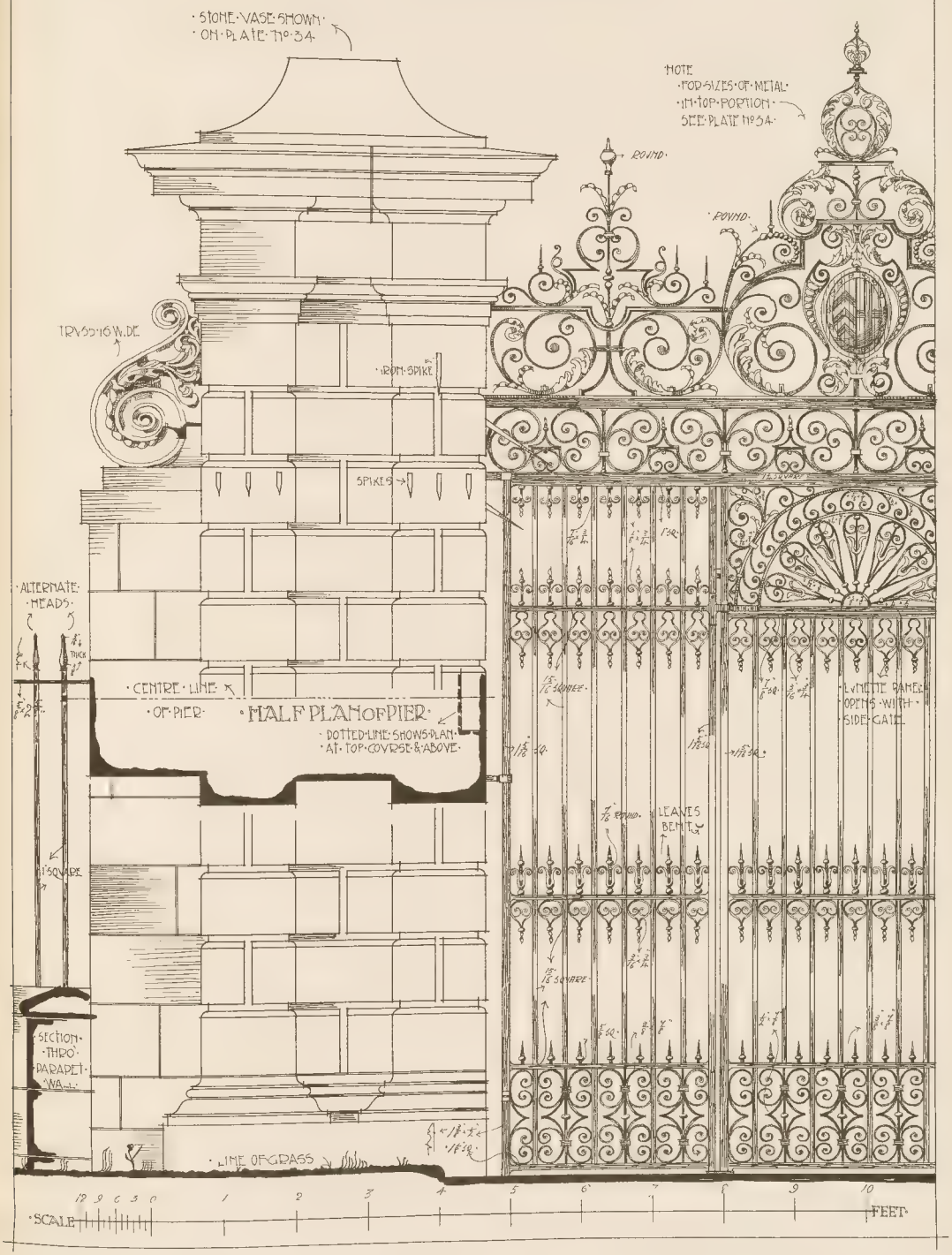
NOTE
THE SIZES OF METAL IN TOP PORTION ARE GIVEN ON PLATE Nº 32

1¼ SQ.
⅝" × 2½"
1 5/16" SQUARE
1 5/16 SQ.
1" SQ.
1 5/16 SQ.
1¼ SQ.
1 5/16 SQUARE
1 5/16 SQUARE
1 5/16 SQ.
1 5/16 SQUARE
1 5/16 SQ.
1 5/16 SQ.
1 5/16 SQ.
1 5/16 SQ.
1 5/16 SQ.
1 5/16 SQ.
1" SQ.
ROUND
3" SQUARE
1 5/16 SQ.
1" SQ.
1 5/16 SQ.
1 5/16 SQ.
1 5/16 SQ.
1 5/16 SQ.
1 5/16

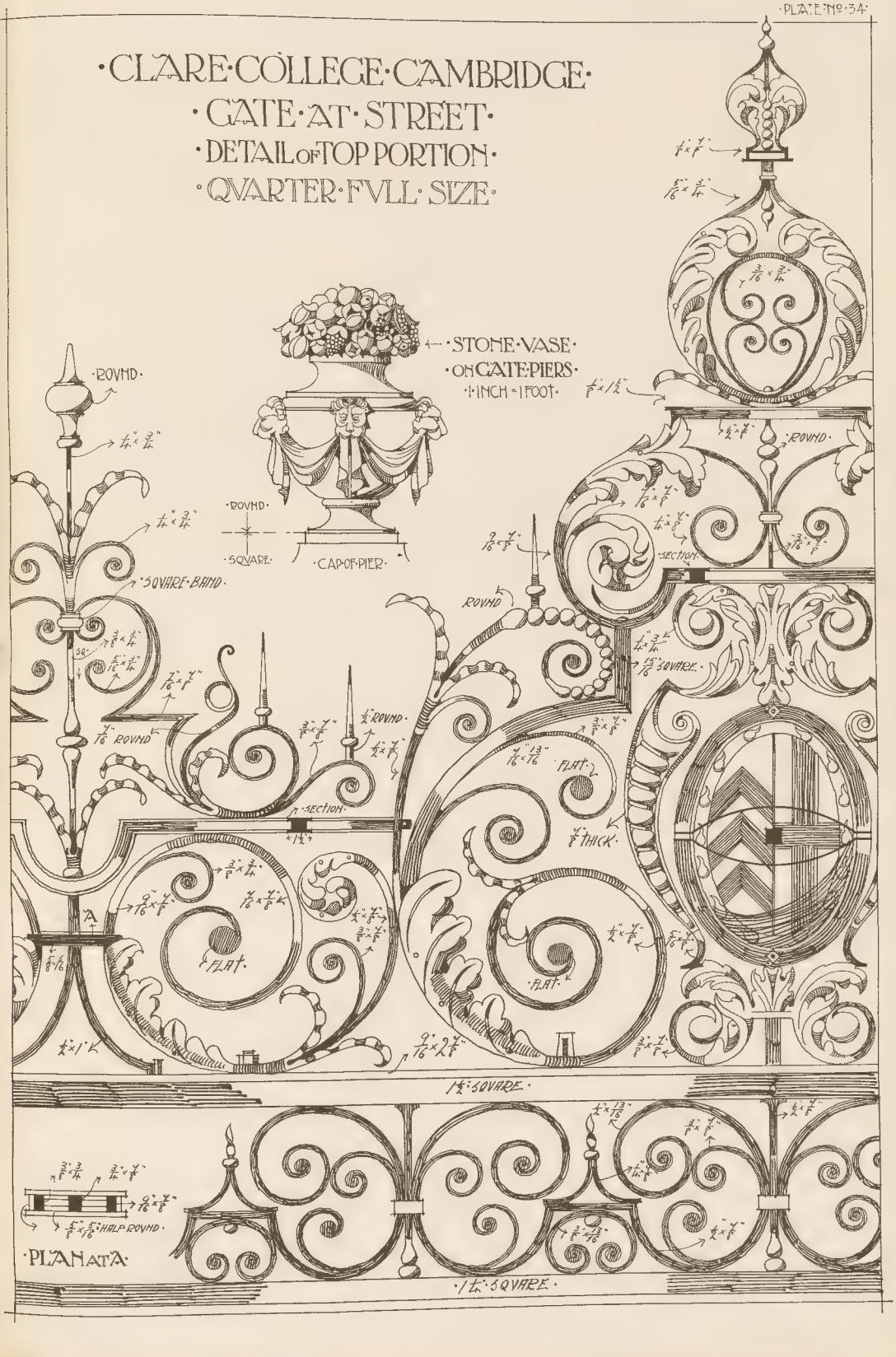
CLARE COLLEGE
CAMBRIDGE
GATE at BRIDGE
ONE QUARTER
FULL SIZE



CLARE COLLEGE CAMBRIDGE
GATE AT STREET



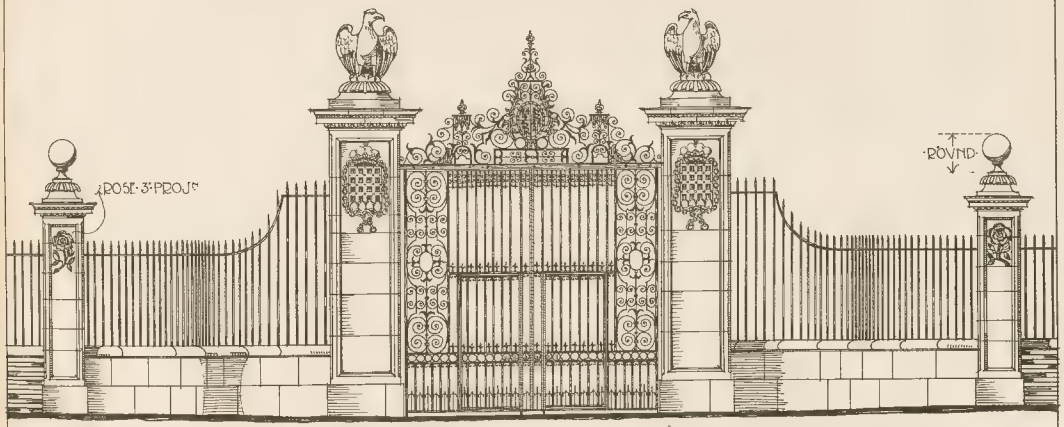
CLARE COLLEGE CAMBRIDGE
GATE AT STREET
DETAIL OF TOP PORTION
QVARTER FVLL SIZE

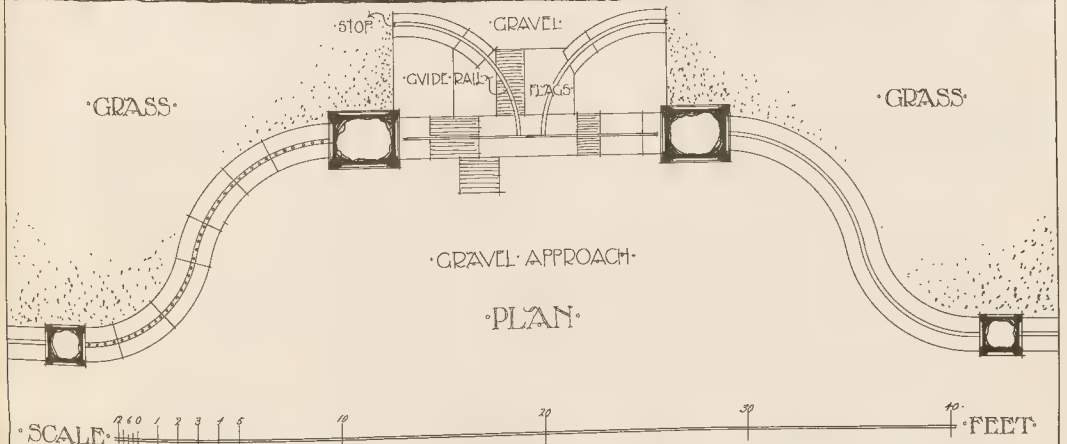


TRINITY COLLEGE CAMBRIDGE
GATEWAY TO THE "BACKS"



ST JOHN'S COLLEGE CAMBRIDGE
GATEWAY AT AVENUE

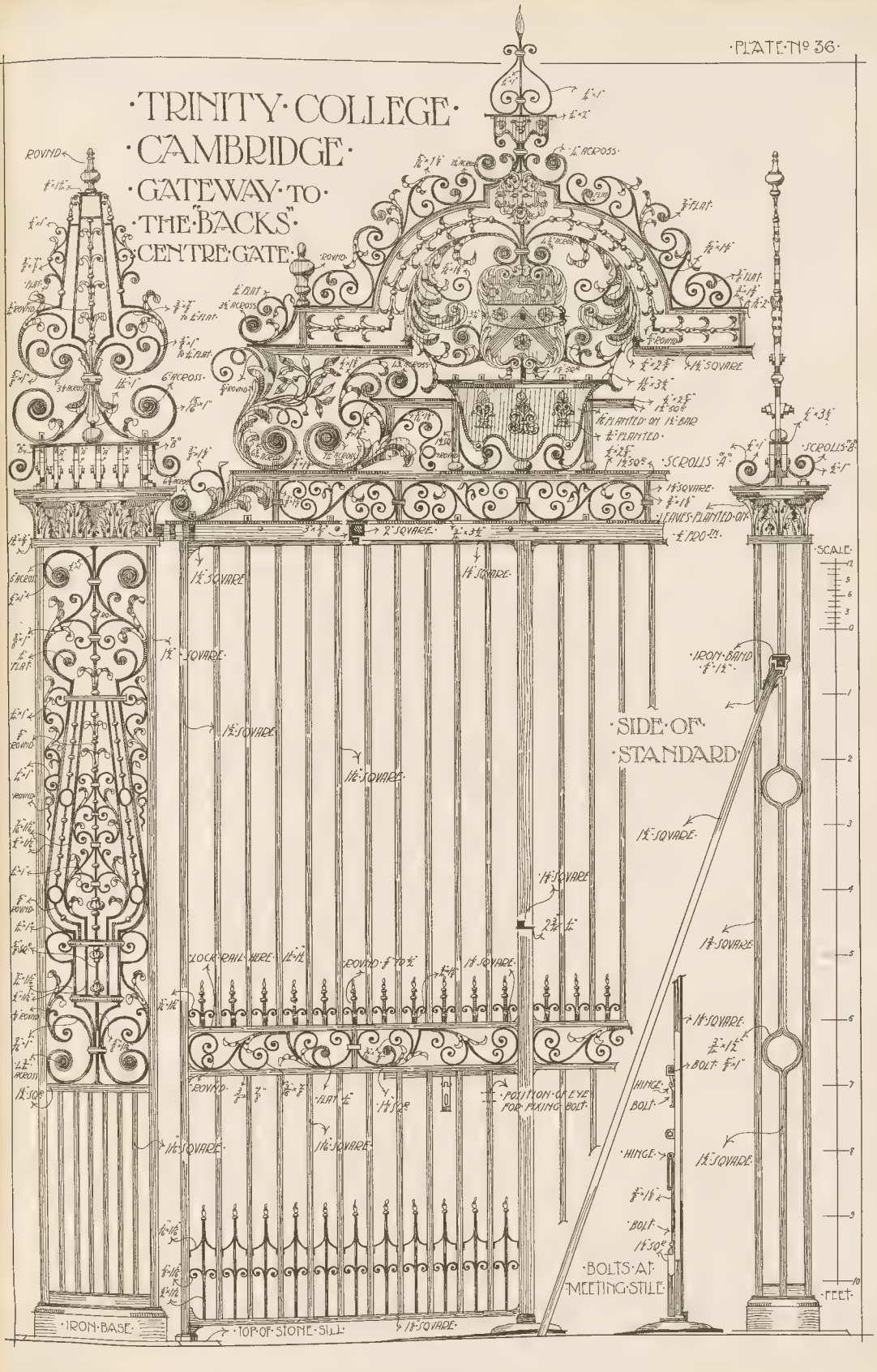




PLAN

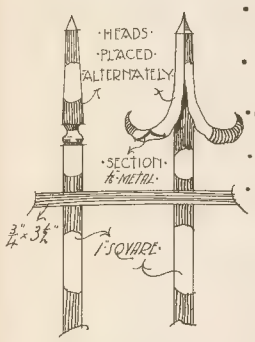
SCALE 0 1 2 3 4 5 10 20 30 40 FEET

TRINITY COLLEGE
CAMBRIDGE
GATEWAY TO THE "BACKS"
CENTRE GATE



TRINITY COLLEGE CAMBRIDGE

GATEWAY TO THE "BACKS" SIDE GATE



DETAIL OF BALUSTER HEADS QUARTER FULL SIZE

SIDE OF STANDARD

PANEL AT ENDS

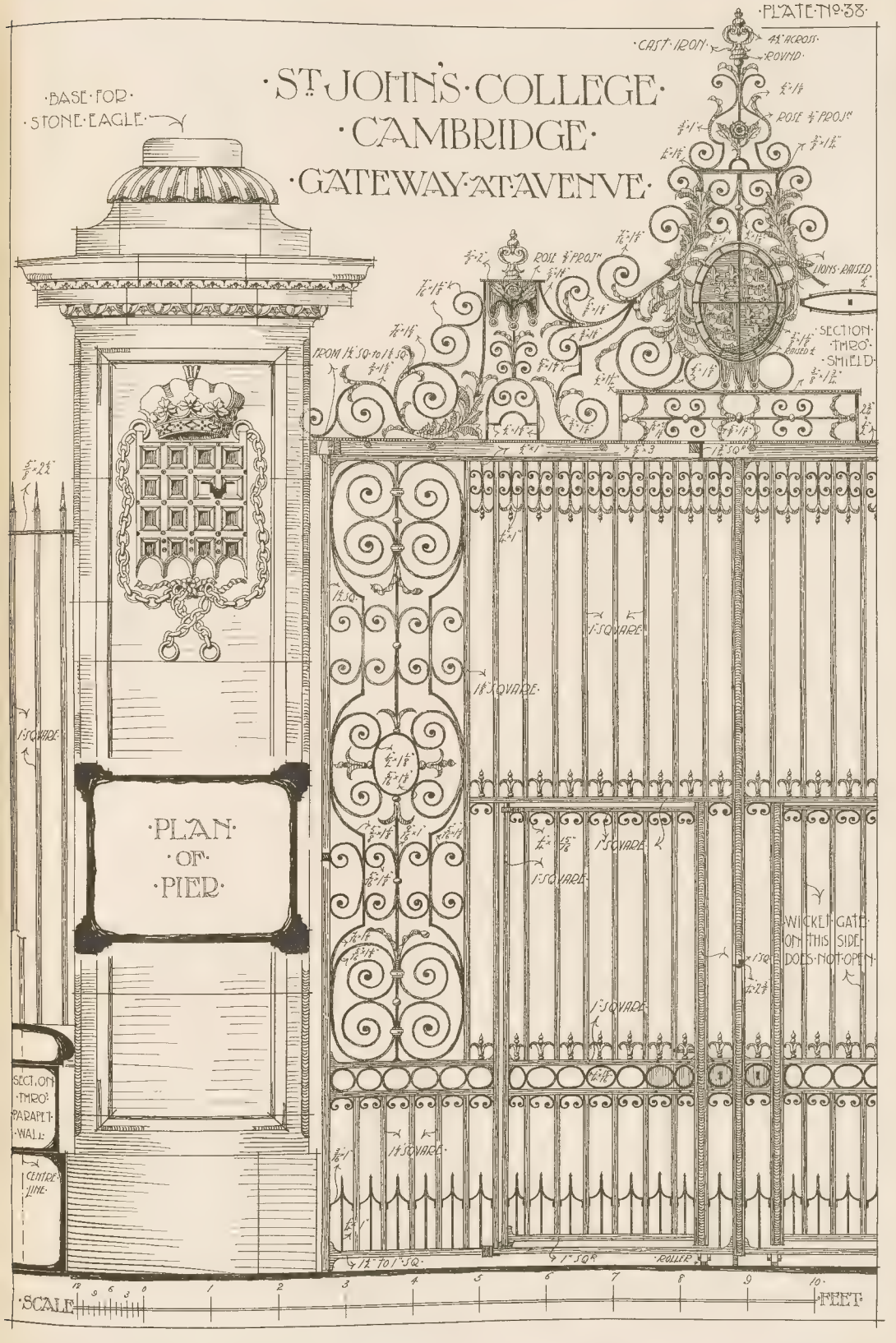
PLAN

BASE OF STANDARD

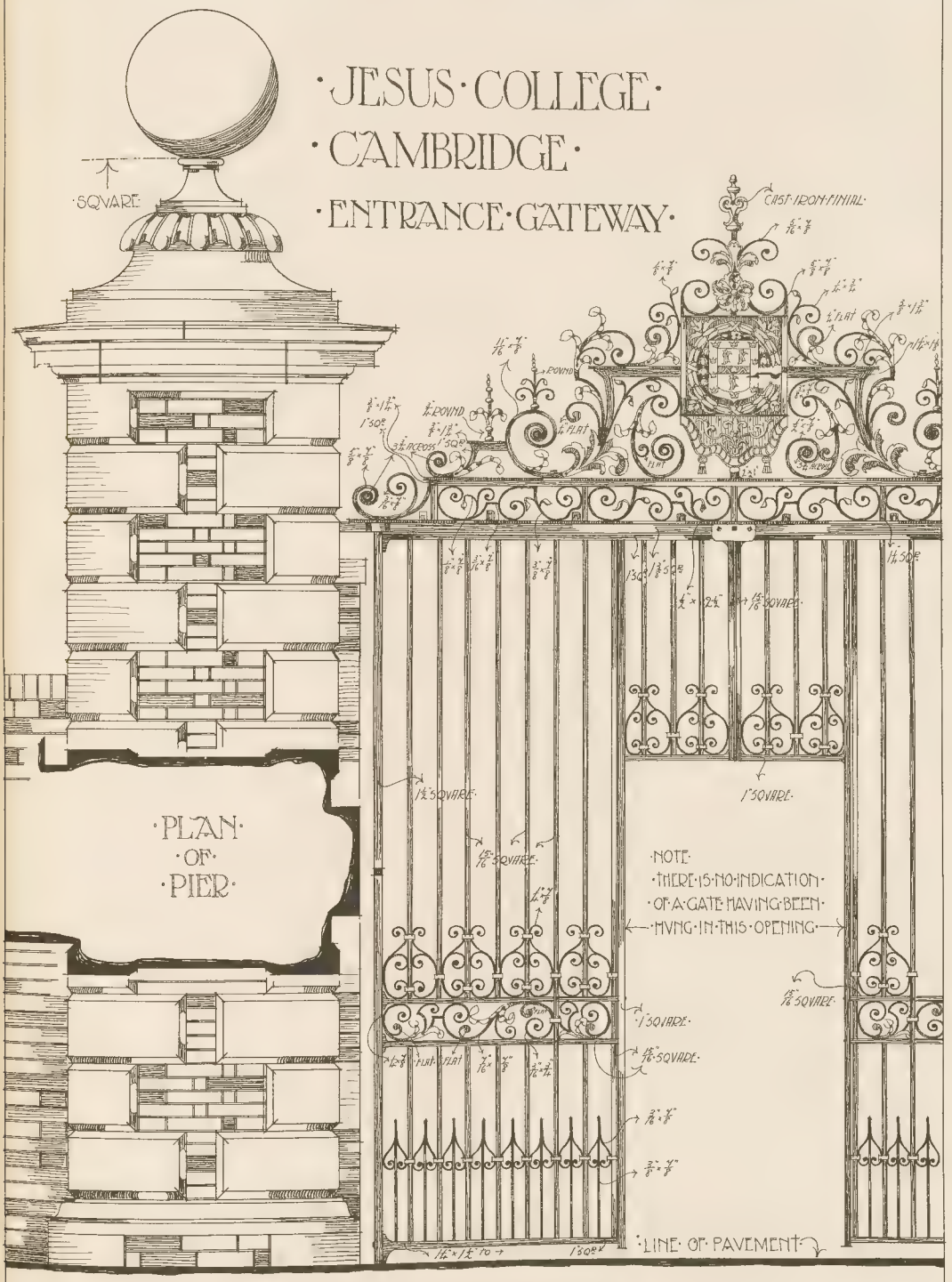
SCALE FEET

PLATE No. 38.

ST. JOHN'S COLLEGE
CAMBRIDGE
GATEWAY AT AVENVE



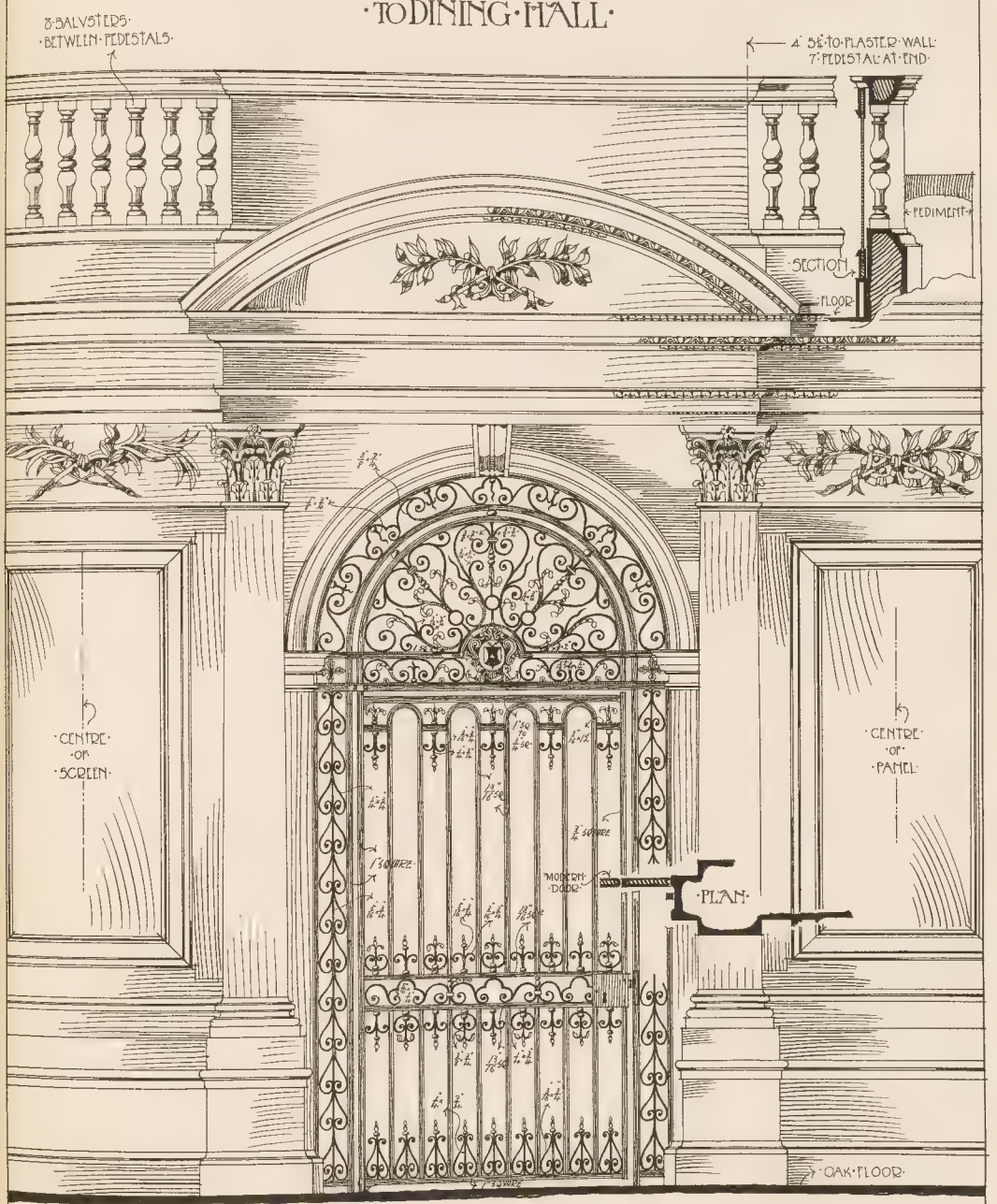
·JESUS·COLLEGE·
·CAMBRIDGE·
·ENTRANCE·GATEWAY·



EMMANUEL COLLEGE CAMBRIDGE

GATE IN SCREEN

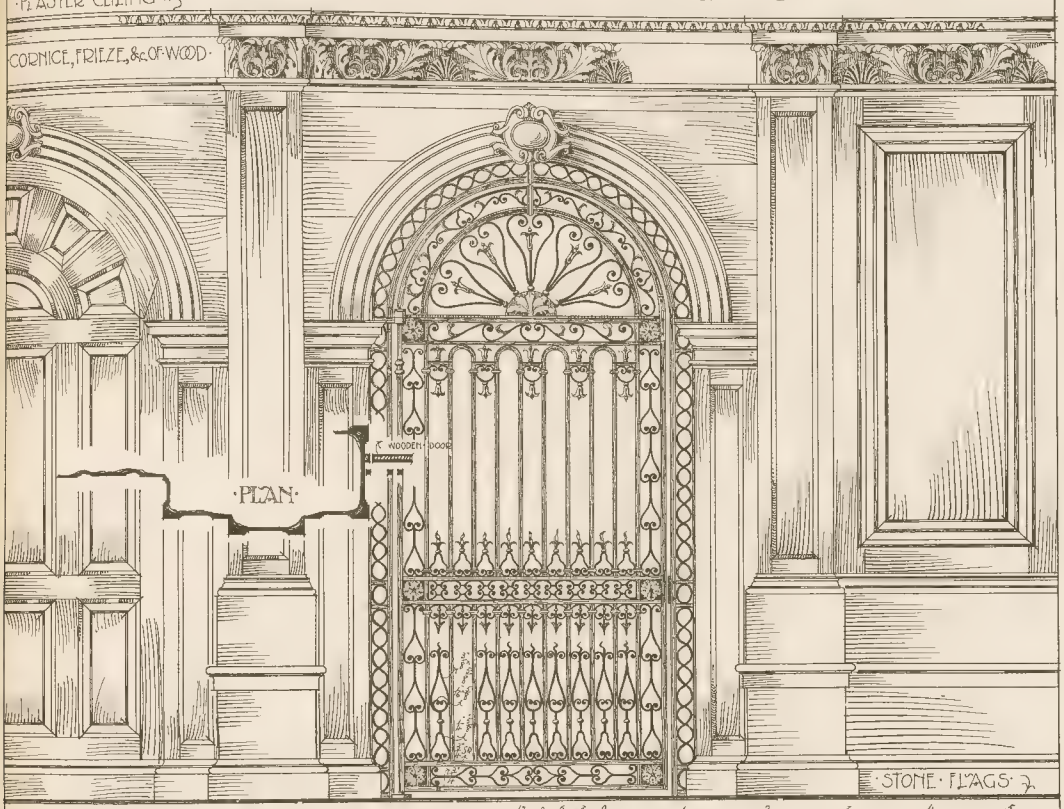
TO DINING HALL



ELEVATION TO HALL

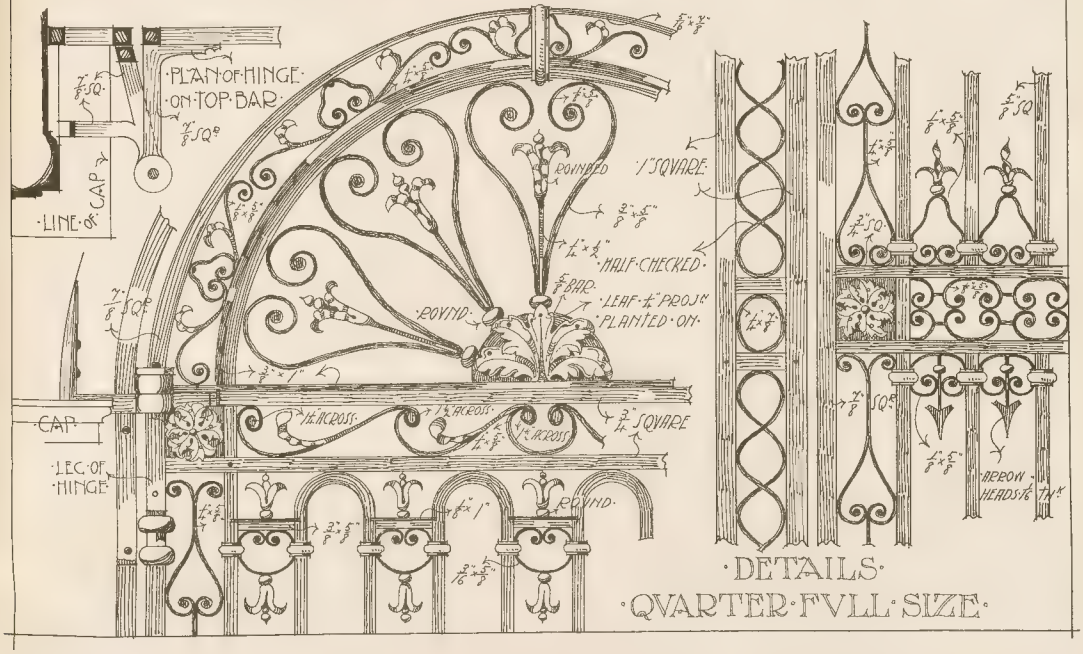
SCALE 0 1 2 3 4 5 6 7 8 9 10 FEET

QVEEN'S COLLEGE CAMBRIDGE
GATE IN SCREEN TO DINING HALL



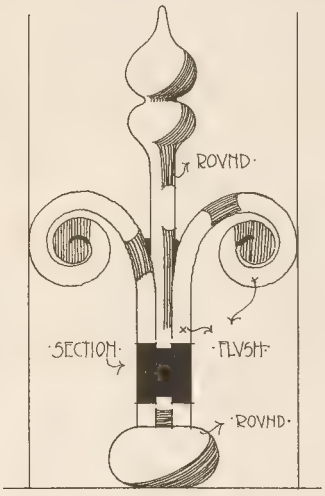
ELEVATION TO CORRIDOR

SCALE: 0 1 2 3 4 FEET

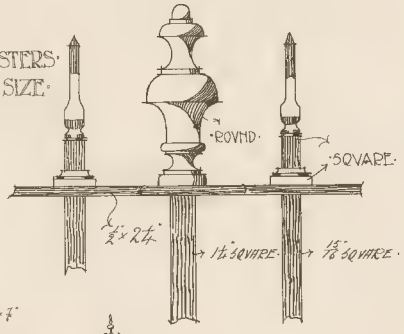


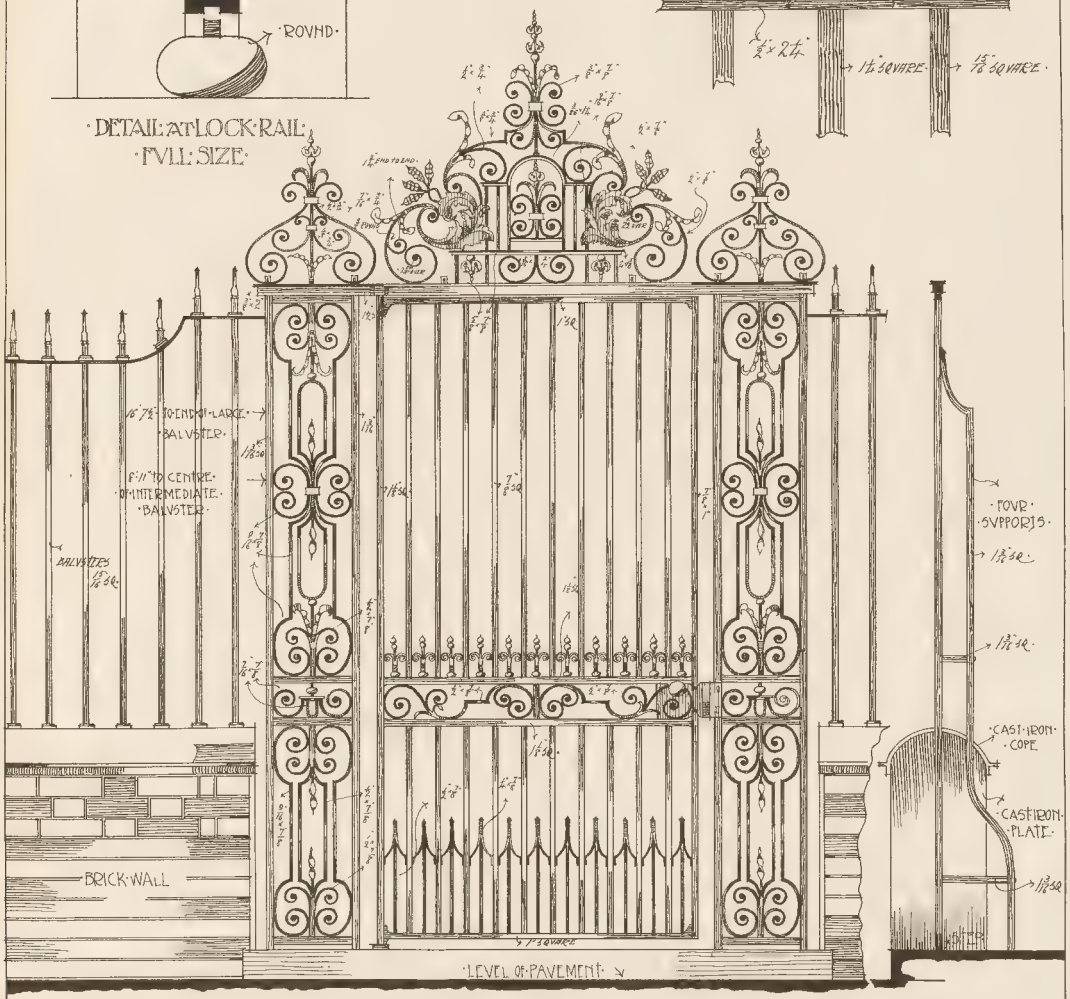
DETAILS
QVARTER FVLL SIZE

GATE TO HOUSE IN TRUMPINGTON STREET CAMBRIDGE



DETAIL AT LOCK RAIL FVLL SIZE





ELEVATION TO STREET

SECTION

SCALE 12 9 6 3 0 1 2 3 4 5 6 7 8 9 10 FEET

OXFORD UNIVERSITY, &c.



NEW COLLEGE, GATE AT SCREEN TO GARDENS



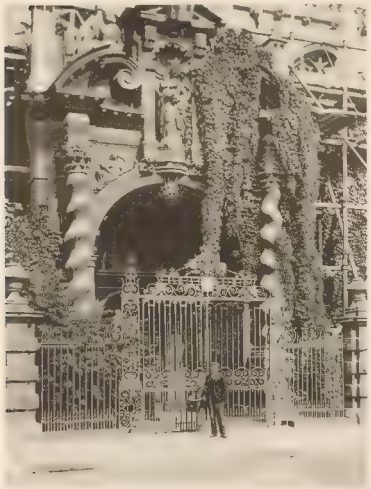
CLARENDON BUILDING, DETAIL OF GATE



NEW COLLEGE, SCREEN TO GARDENS



TRINITY COLLEGE, GATEWAY TO GARDENS

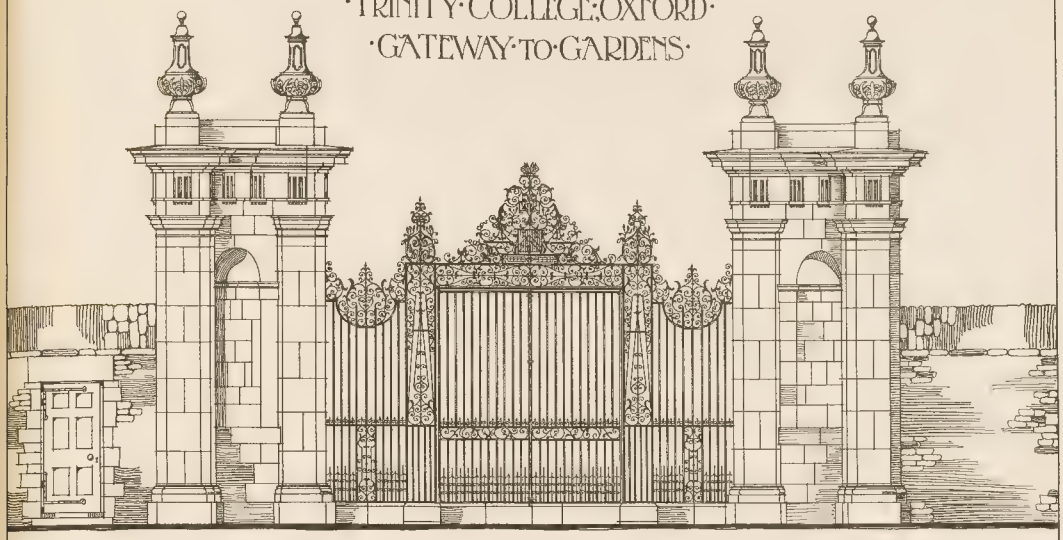


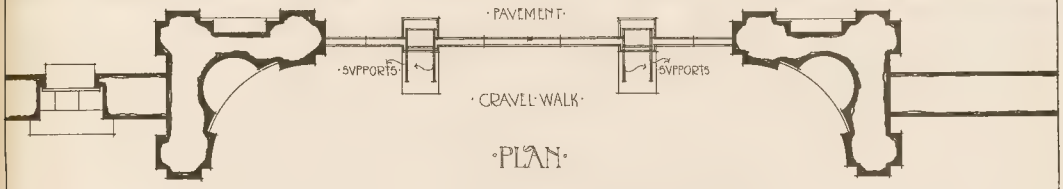
ST MARY'S CHURCH, GATE AT SOUTH PORCH



ALL SOULS' COLLEGE, GATE TO CLOISTERS

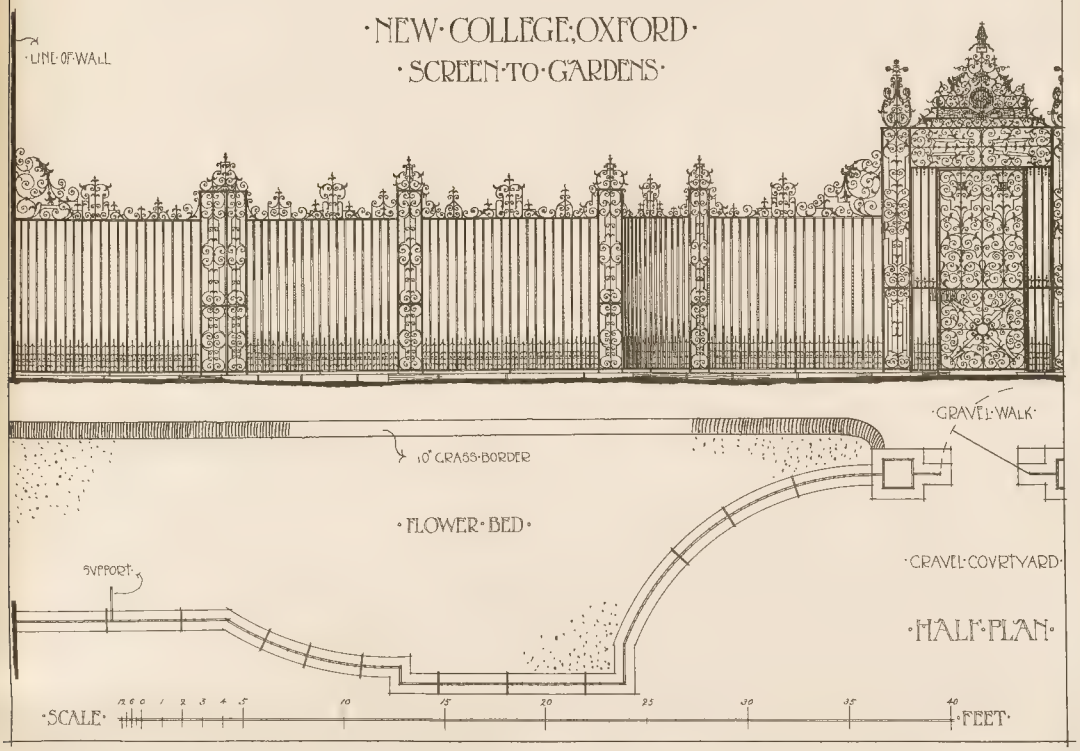
·TRINITY·COLLEGE;OXFORD·
·GATEWAY·TO·GARDENS·





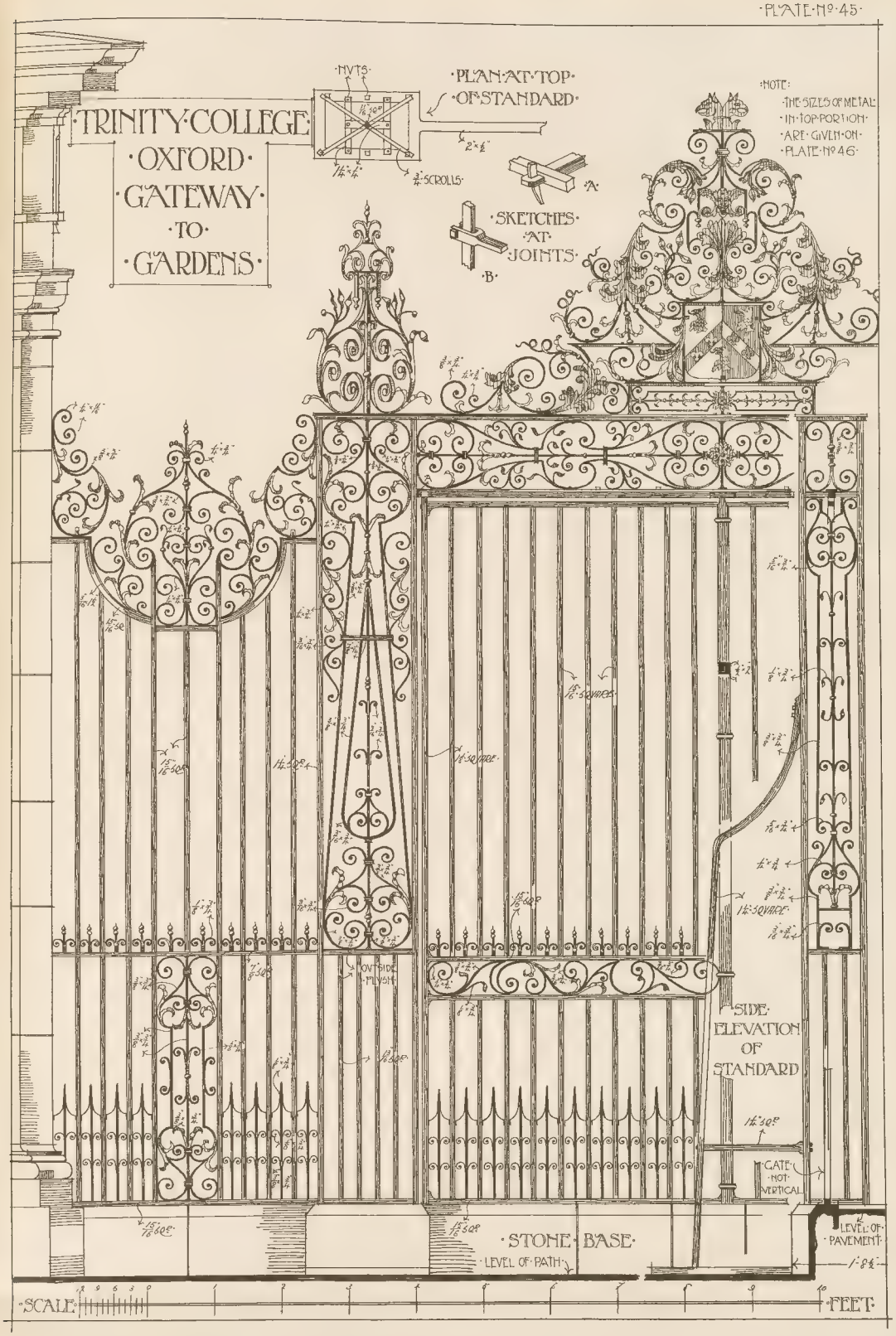
·PLAN·

·NEW·COLLEGE;OXFORD·
·SCREEN·TO·GARDENS·



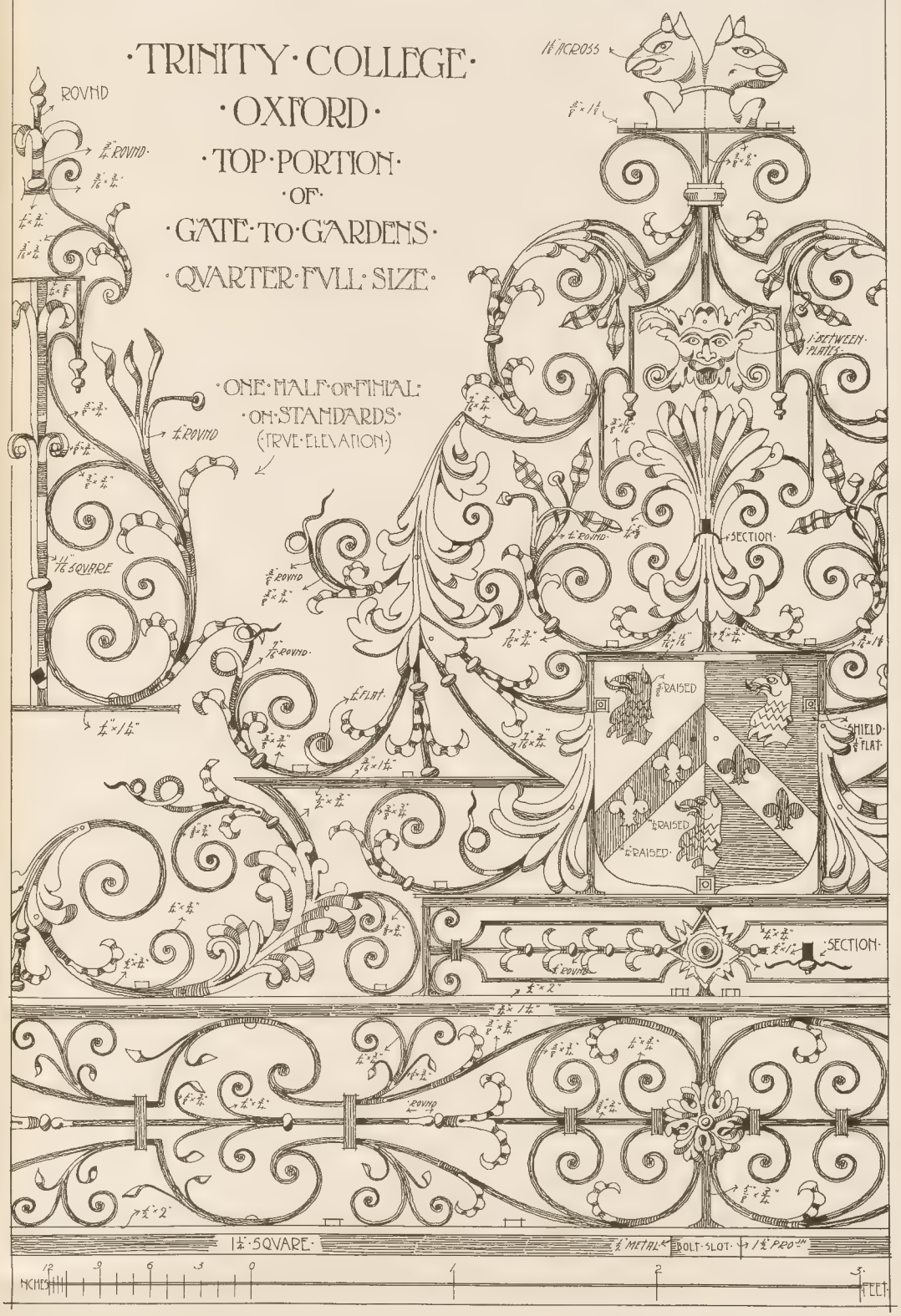
·HALF·PLAN·

·SCALE· 0 1 2 3 4 5 10 15 20 25 30 35 40 ·FEET·

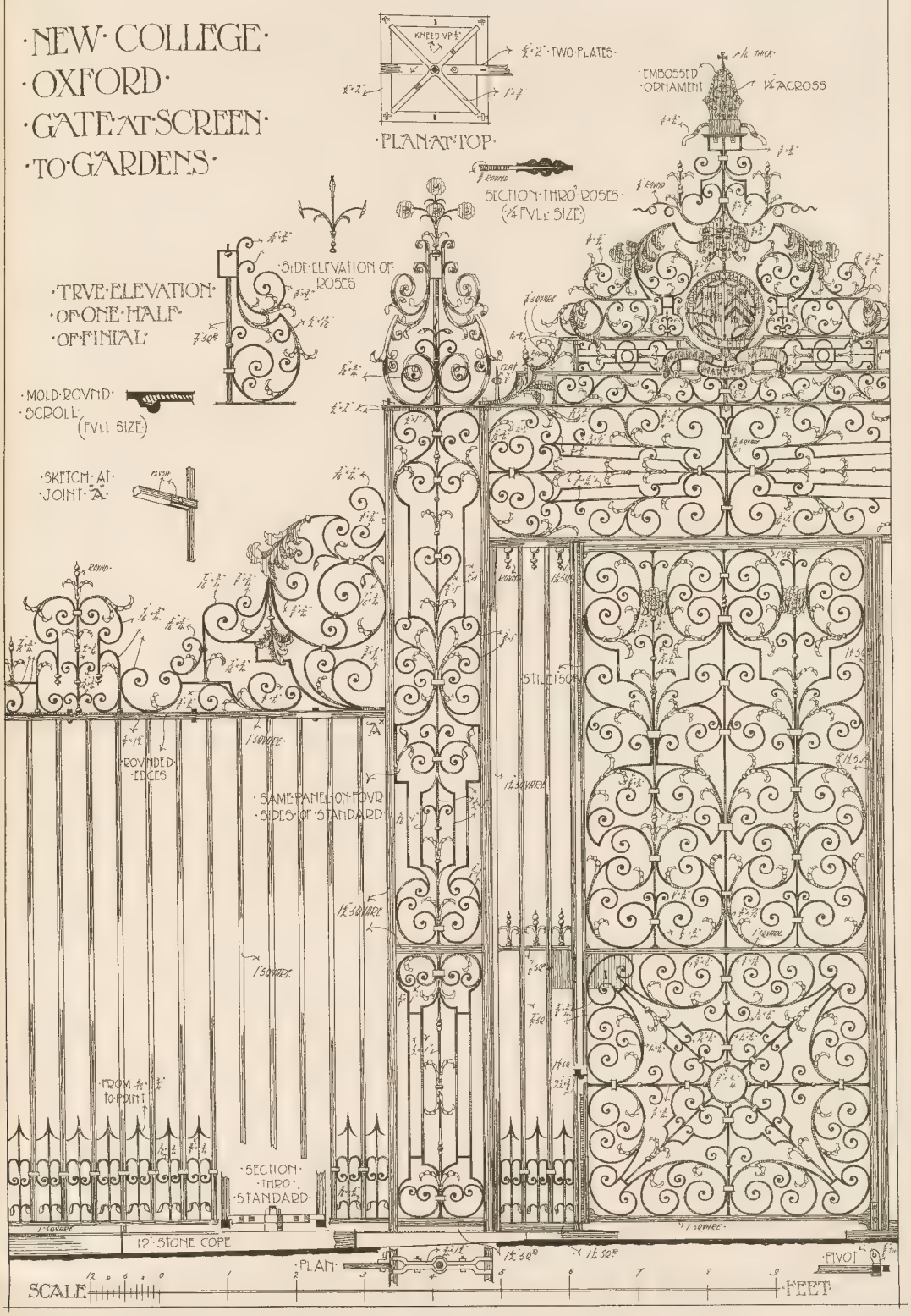

TRINITY COLLEGE
OXFORD
GATEWAY
TO
GARDENS
NUTS
PLAN AT TOP OF STANDARD
SCROLLS
A
SKETCHES AT JOINTS
B
NOTE
THE SIZES OF METAL IN TOP PORTION ARE GIVEN ON PLATE Nº 46
OUTSIDE ELEVN
SIDE ELEVATION OF STANDARD
GATE NOT VERTICAL
STONE BASE
LEVEL OF PATH
LEVEL OF PAVEMENT
SCALE
FEET

·TRINITY·COLLEGE·
·OXFORD·
·TOP·PORTION·
·OF·
·GATE·TO·GARDENS·
·QVARTER·FVLL·SIZE·

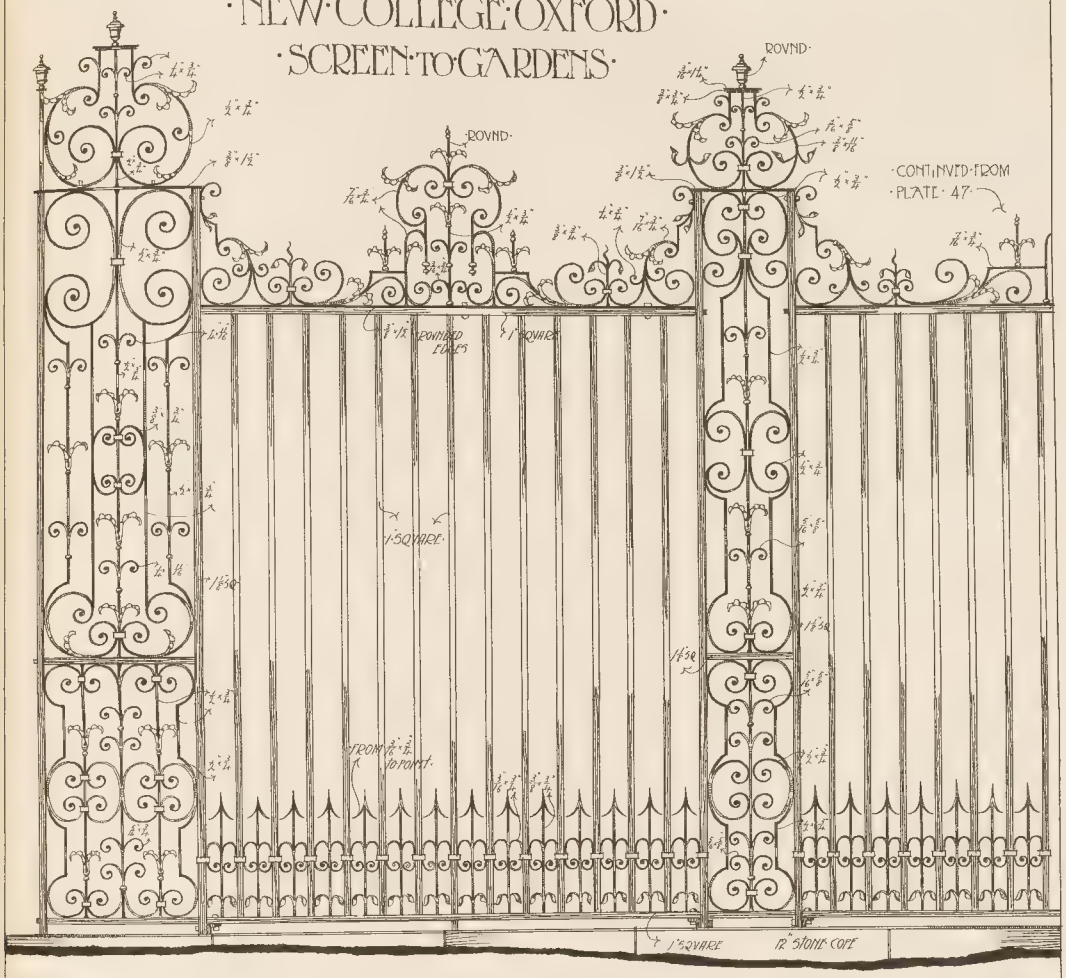
·ONE·HALF·OF·FINIAL·
·ON·STANDARDS·
(TRVE·ELEVATION)



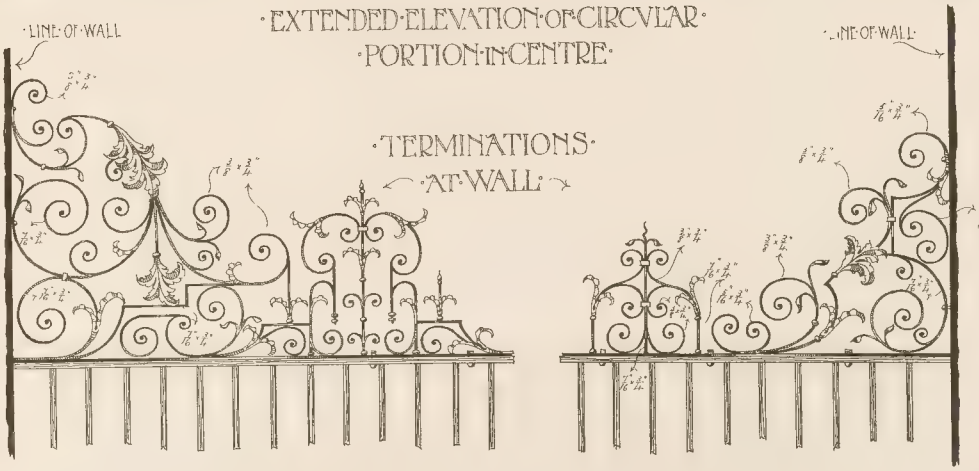
NEW COLLEGE OXFORD GATE AT SCREEN TO GARDENS



NEW COLLEGE OXFORD
SCREEN TO GARDENS



EXTENDED ELEVATION OF CIRCVLAR PORTION IN CENTRE

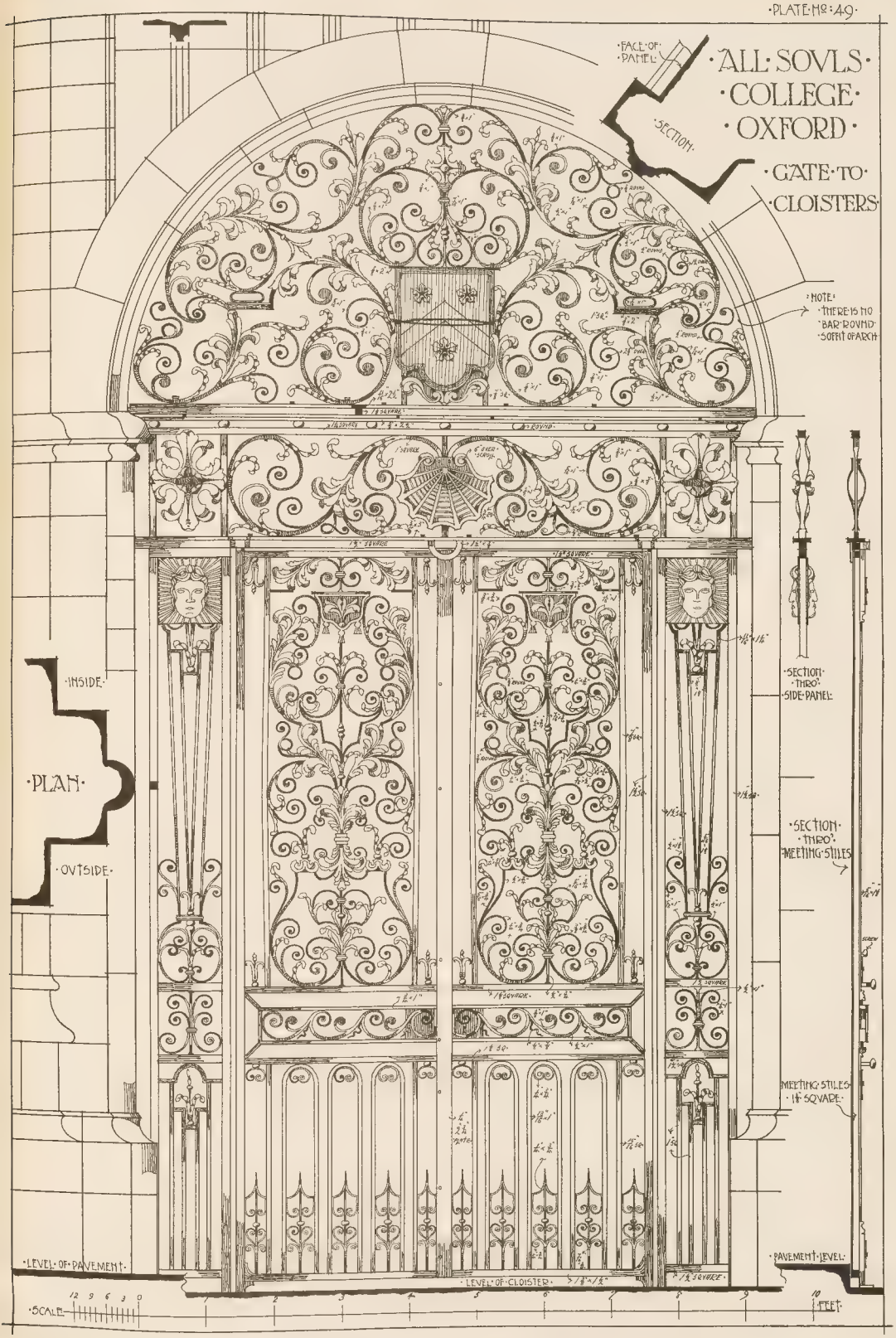


TERMINATIONS AT WALL



ALL SOULS COLLEGE OXFORD

GATE TO CLOISTERS



·CLARENDON·
·BVILDING·
·OXFORD·

·GATE: IN·
·ARCHWAY·

·SECTION·

·PLAN·

·SECTION·
·THRO'·
·MEETING·
·STILES·

SPRING

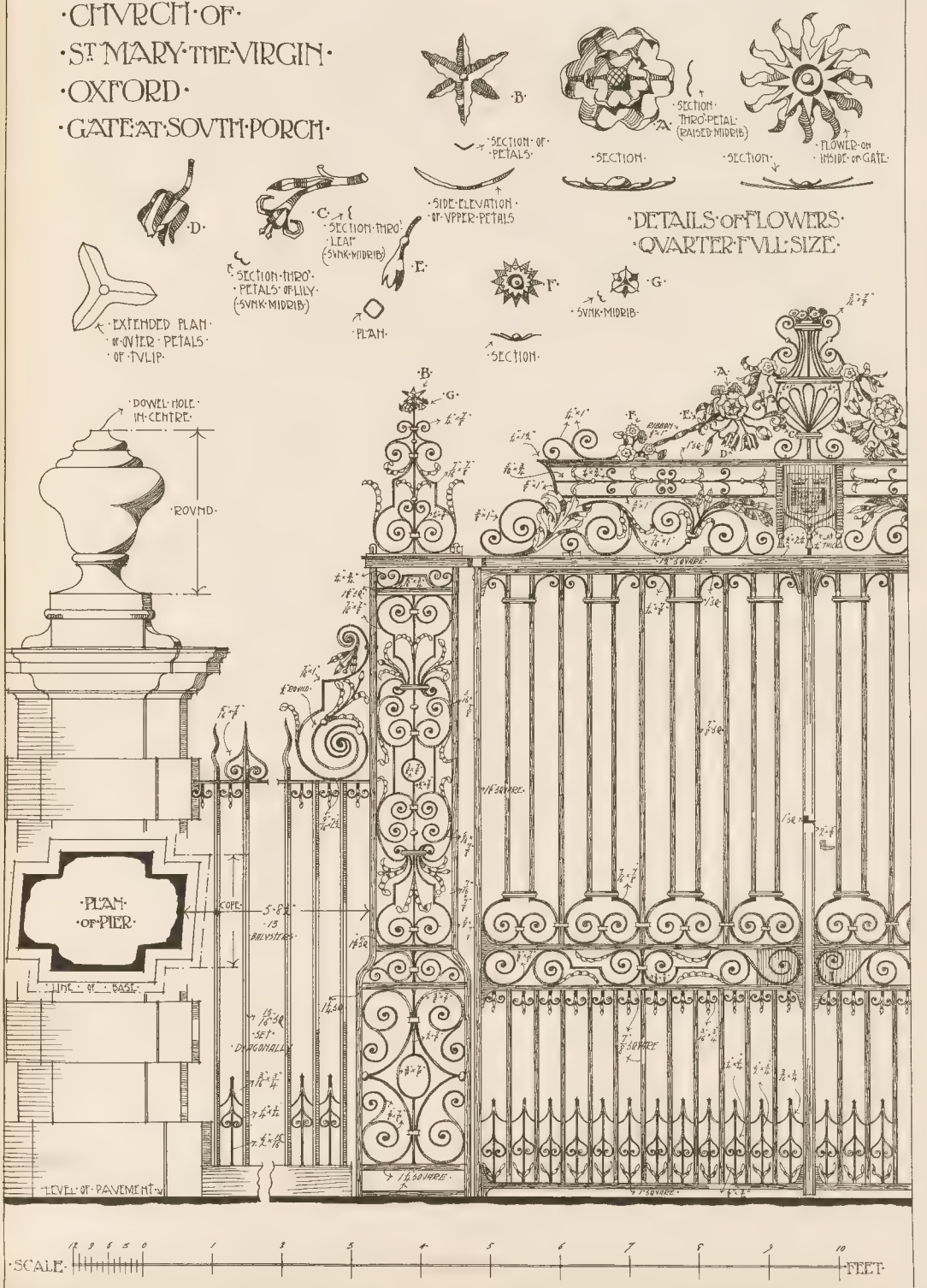
SPRING

BOLTS
MEET

·SCALE· 12 9 6 3 0 1 2 3 4 5 6 7 8 9 10 ·FEET·

CHURCH OF ST. MARY THE VIRGIN OXFORD

GATE AT SOUTH PORCH



BEVERLEY MINSTER, &c.



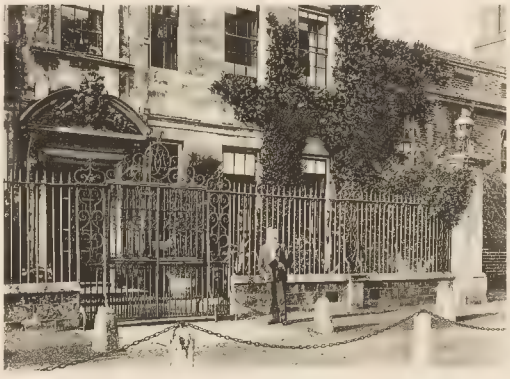
BEVERLEY MINSTER, DETAIL OF GATES IN CHOIR



ELY CATHEDRAL. BISHOP WEST'S CHAPEL



BULWICK HALL, NORTHANTS. GATEWAY TO THE LONG WALK



RAILING TO HOUSE IN THE CLOSE, SALISBURY



GRILLE IN WINCHESTER CATHEDRAL



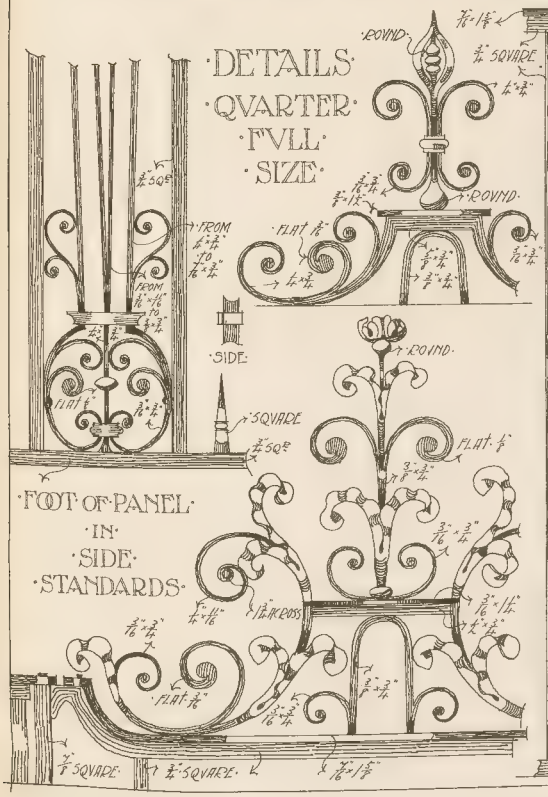
DETAIL OF GRILLE

·BEVERLEY· MINSTER·

·GATES· ·IN· ·CHOIR·

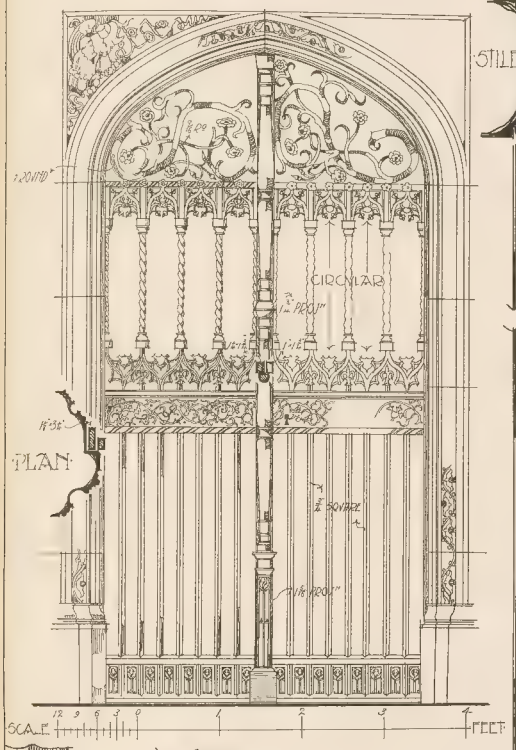


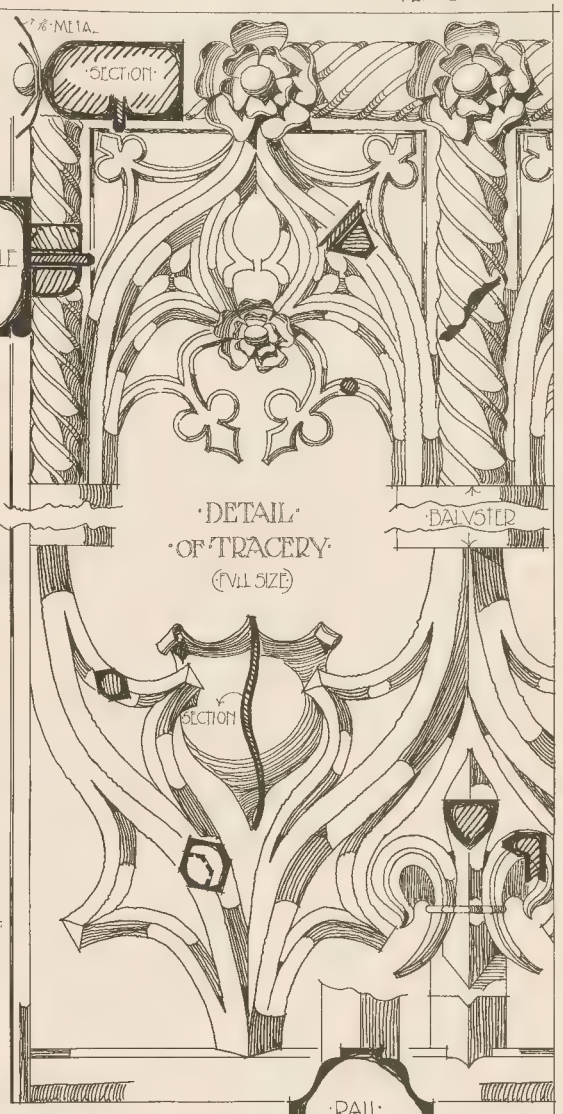
·DETAILS· ·QVARTER· ·FVLL· ·SIZE·

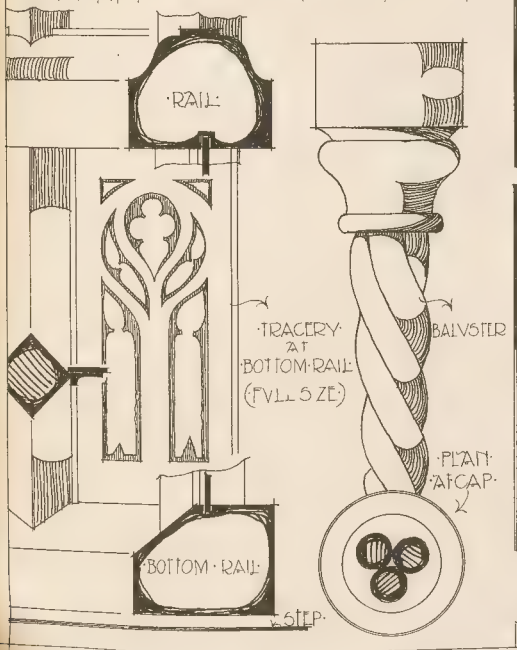


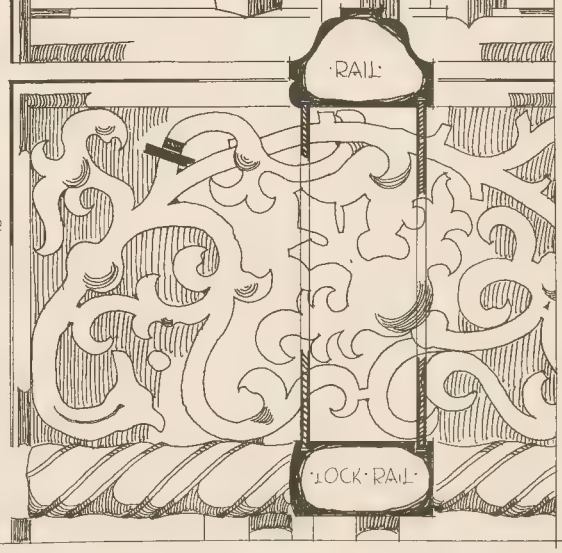


ELY CATHEDRAL
GATE TO BISHOP WEST'S CHAPEL

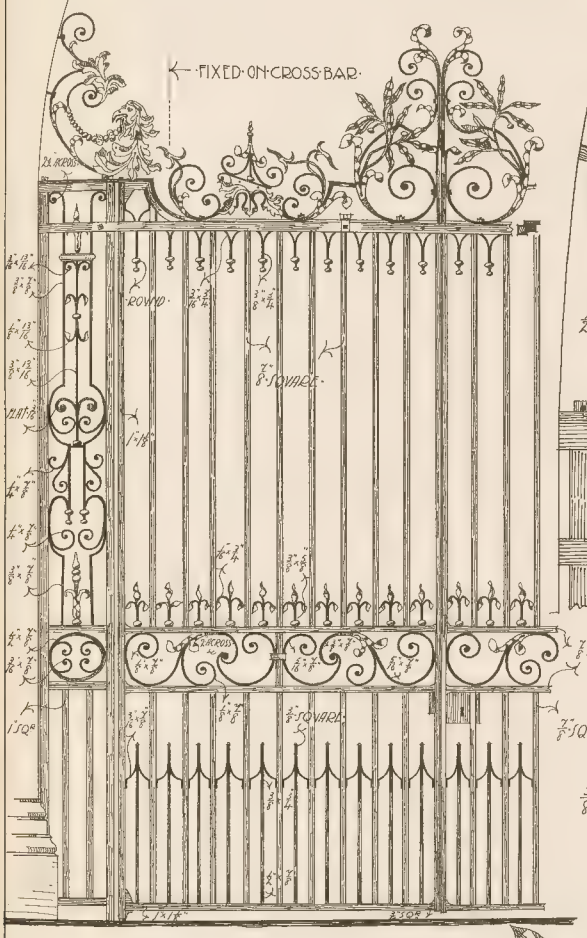








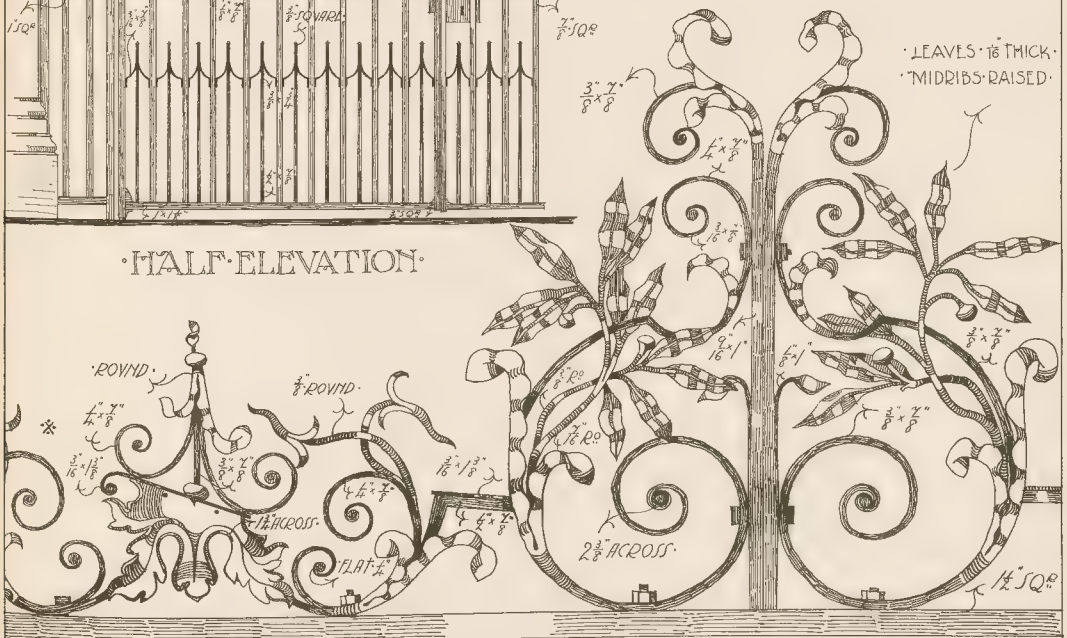
YORK MINSTER
GATE TO CHOIR AISLE



HALF ELEVATION

DETAILS
QUARTER
FULL SIZE





SCALE FOR ELEVATION. 12 9 6 3 0 1 2 3 4 5 6 7 8 9 10 FEET

·BVLWICK·HALL·
·NORTHAMPTONSHIRE·
·GATEWAY·TO·
·THE·LONG·WALK·

·NOTE·
·THE·M·IN·CIPHER·IS·
·OF·½"×⅜"·METAL·
·OTHER·LETTERS·½"×⅛"
·IN·THICKEST·PART·

·SECTION·

·LEAVES·
·AVERAGE·6½"×1⅝"

·PIER·2'·3"·SQVARE·
·GATE·IN·CENTRE·

·BRICK·
·WALL·

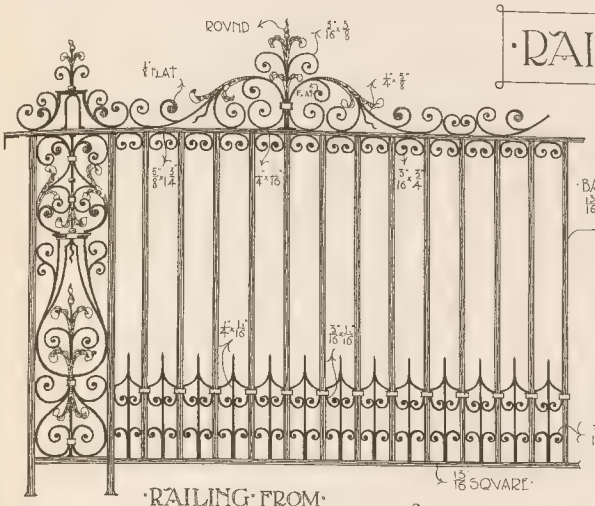
·GRASS·

·ELEVATION·TO·PARK·

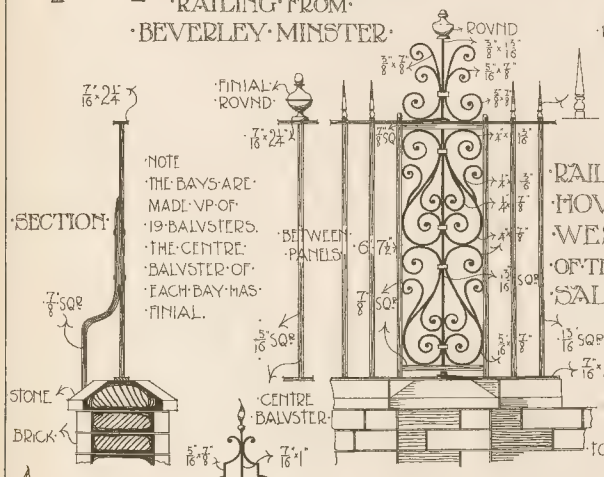
·SVPPORTS·AT·SIDES·

·SCALE· 12 9 6 3 0 1 2 3 4 5 6 7 8 9 10 ·FEET·

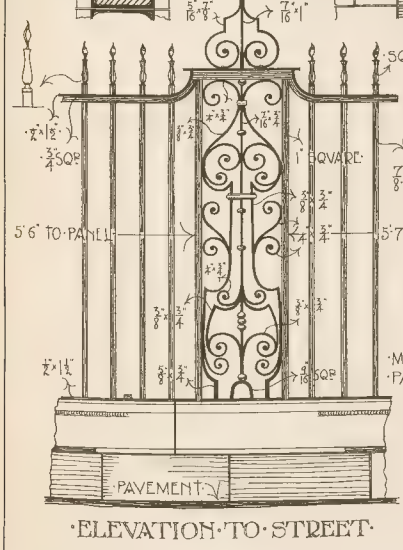
RAILINGS



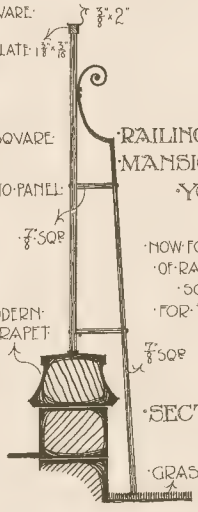
RAILING FROM BEVERLEY MINSTER

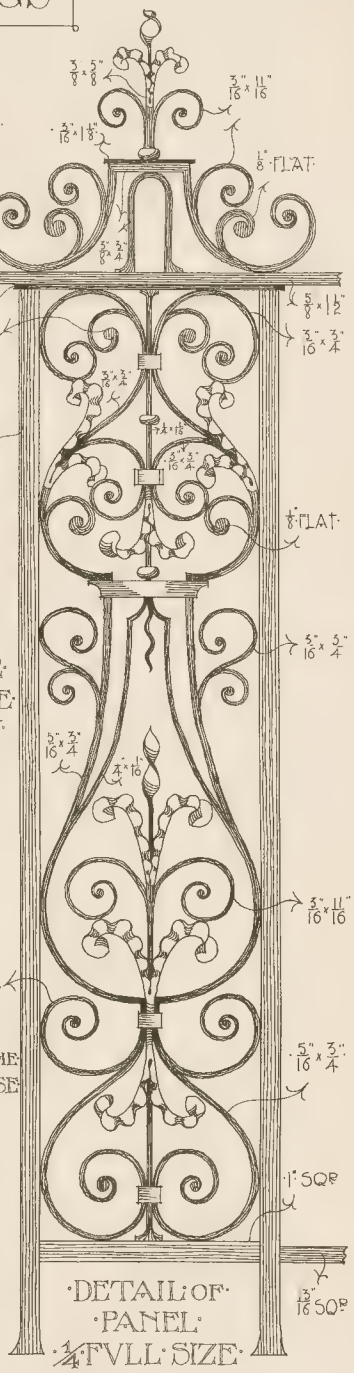


RAILING AT HOVSE ON WEST SIDE OF THE CLOSE SALISBVRY



ELEVATION TO STREET





DETAIL OF PANEL 1/4 FVLL SIZE

SCALE 12 9 6 3 0 1 2 3 4 5 6 7 8 9 10 FEET

HAMPTON COURT PALACE. &c.



HAMPTON COURT PALACE, CENTRE GATE, EAST FRONT



SIDE GATE, EAST FRONT



CENTRE GATE, DETAIL AT LOCK RAIL



ONE BAY OF SCREEN TO GARDENS

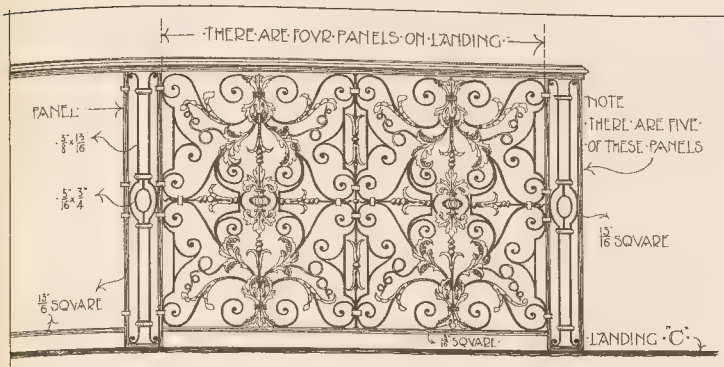


INN SIGN AT GRAVELEY, HERTS.

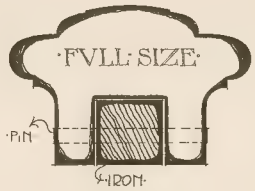


HUNSDON CHURCH, HERTS. FINIAL ON TOMB RAIL

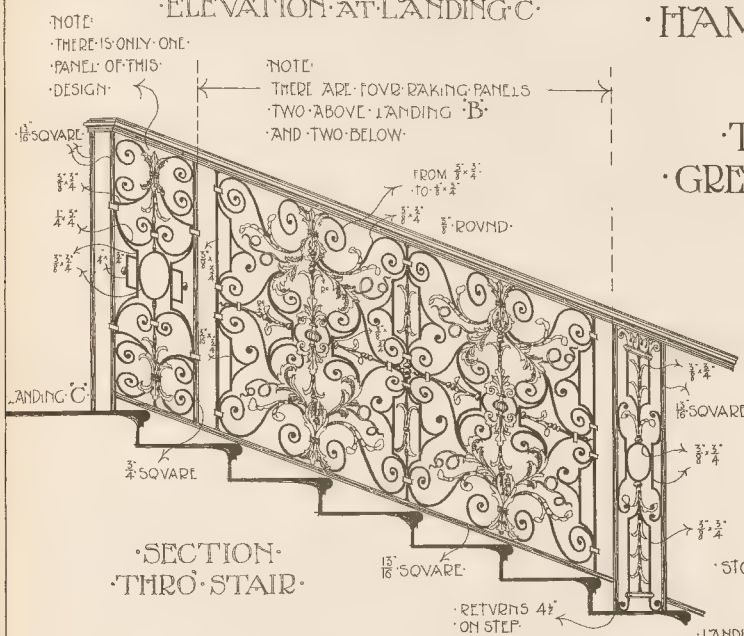
HAMPTON COVRT PALACE
THE QVEEN'S GREAT STAIRCASE



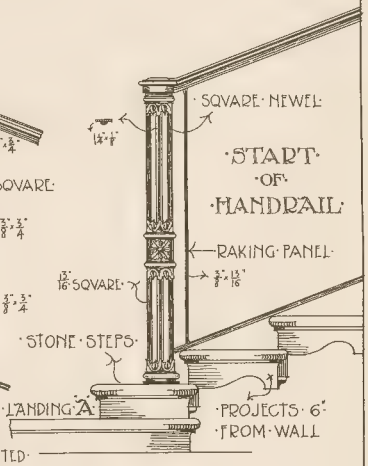
ELEVATION AT LANDING "C"

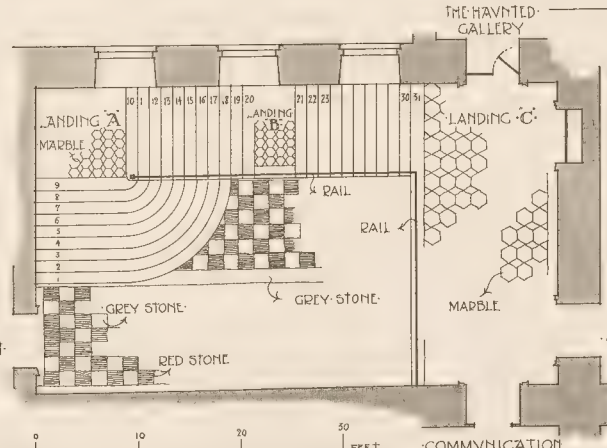


SECTION THRO' OAK HANDRAIL



SECTION THRO STAIR





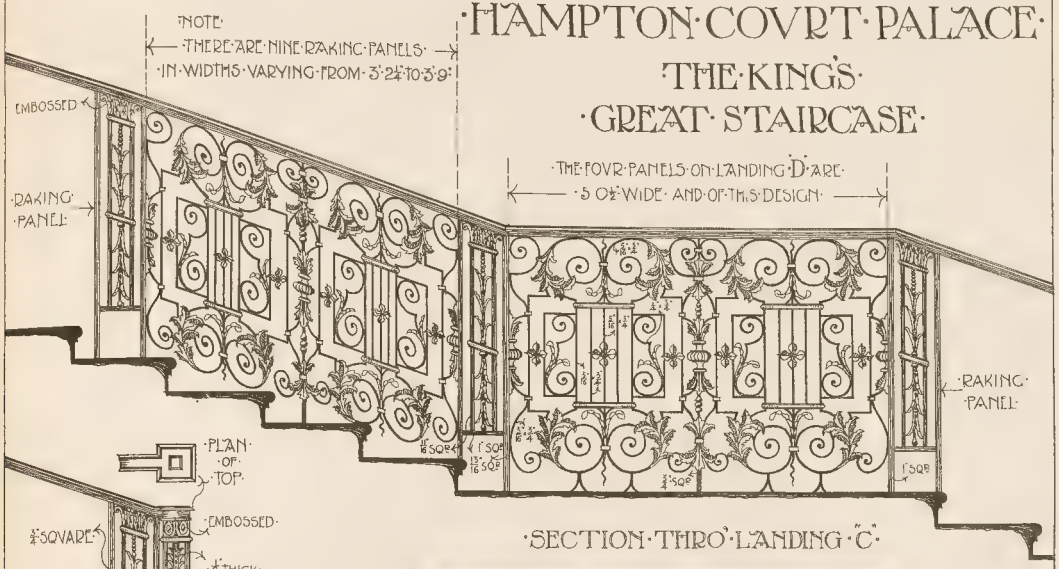
KEY PLAN OF STAIR

SCALE FOR PLAN 10 5 0 10 20 30 FEET

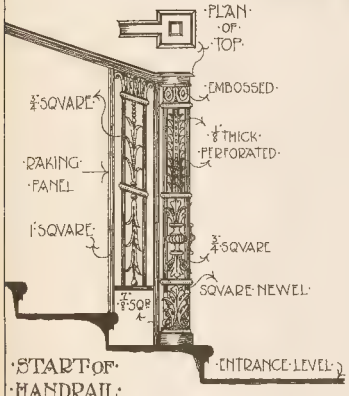
SCALE 12 9 6 3 0 1 2 3 4 5 6 7 8 9 10 FEET

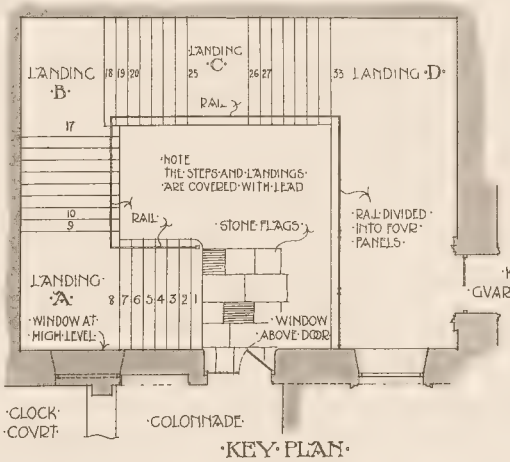
HAMPTON COURT PALACE.

THE KING'S GREAT STAIRCASE.



SECTION THRO' LANDING "C"

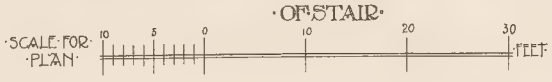




KEY PLAN OF STAIR

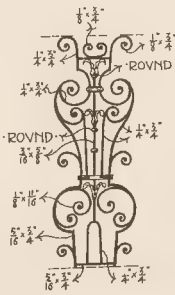


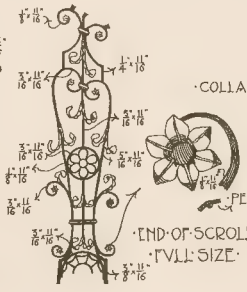
FULL SIZE

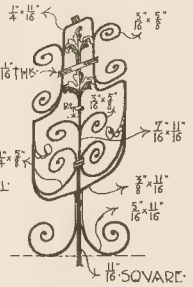


FOUR BALUSTERS IN THE STH KENSINGTON MUSEUM



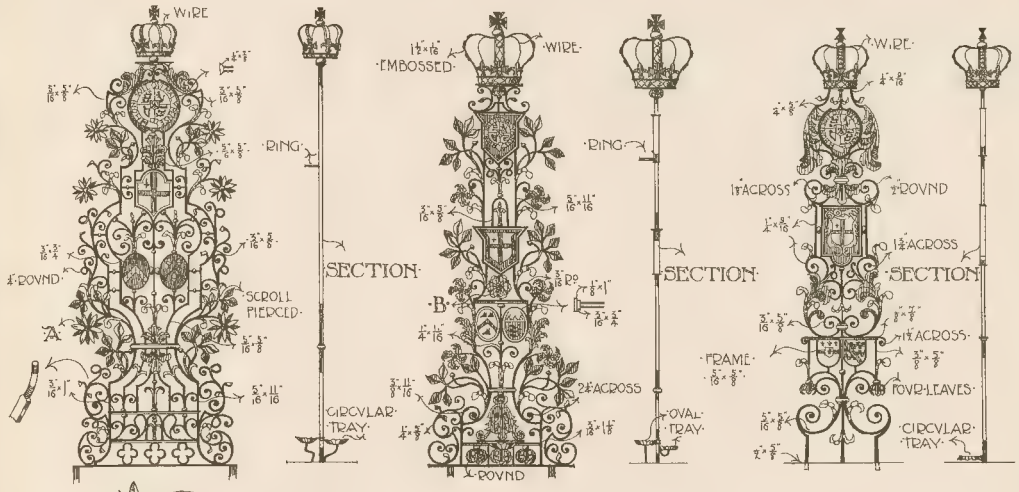




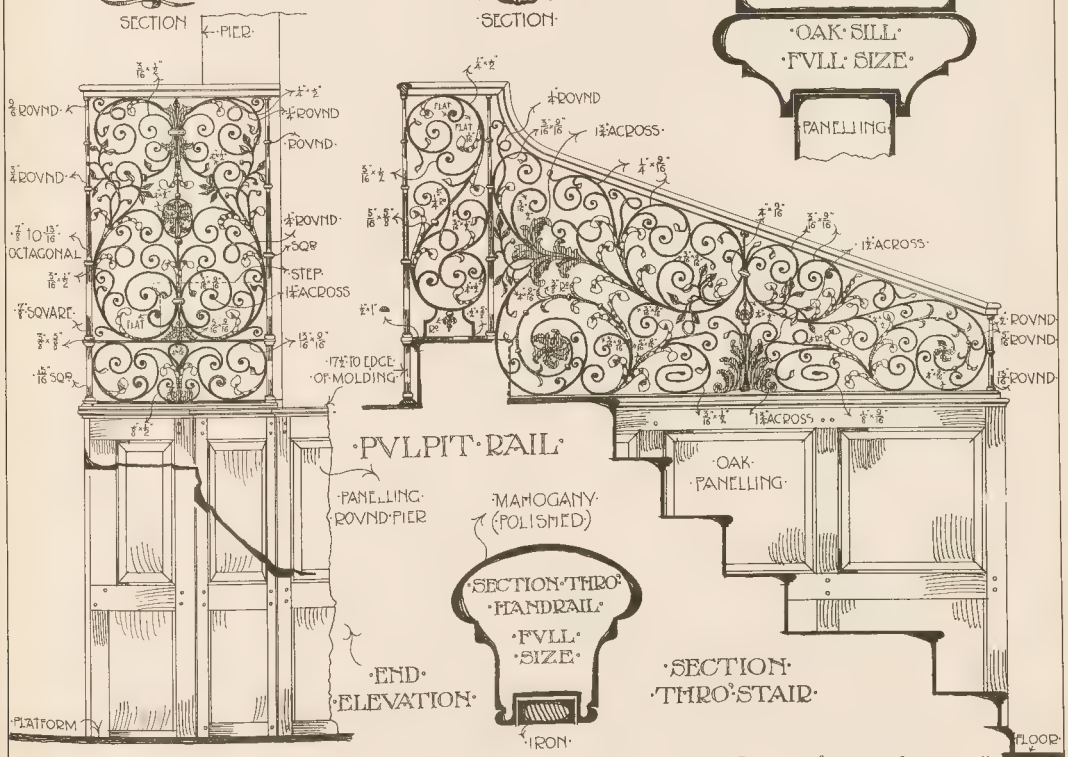




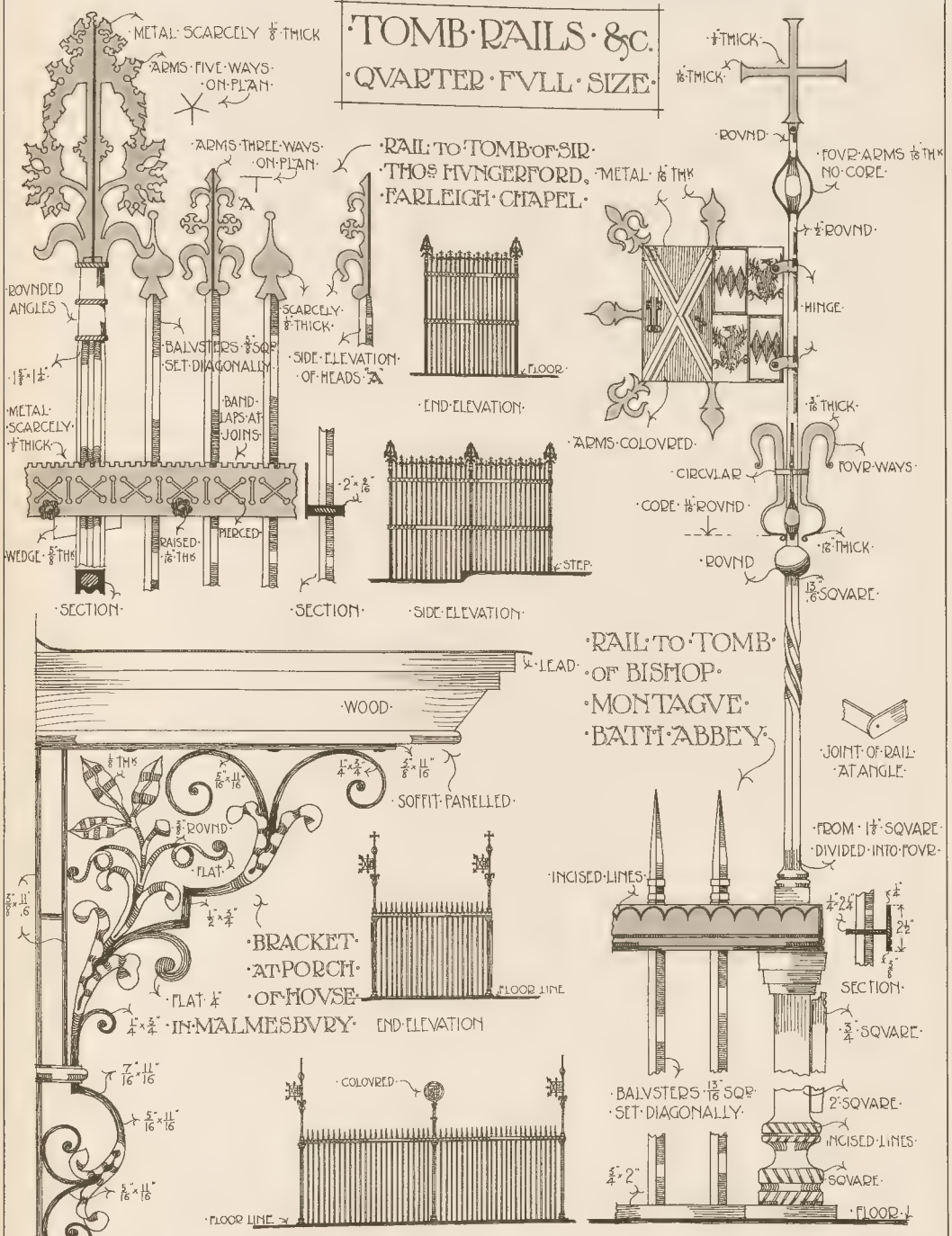
ALLHALLOWS BARKING
LONDON





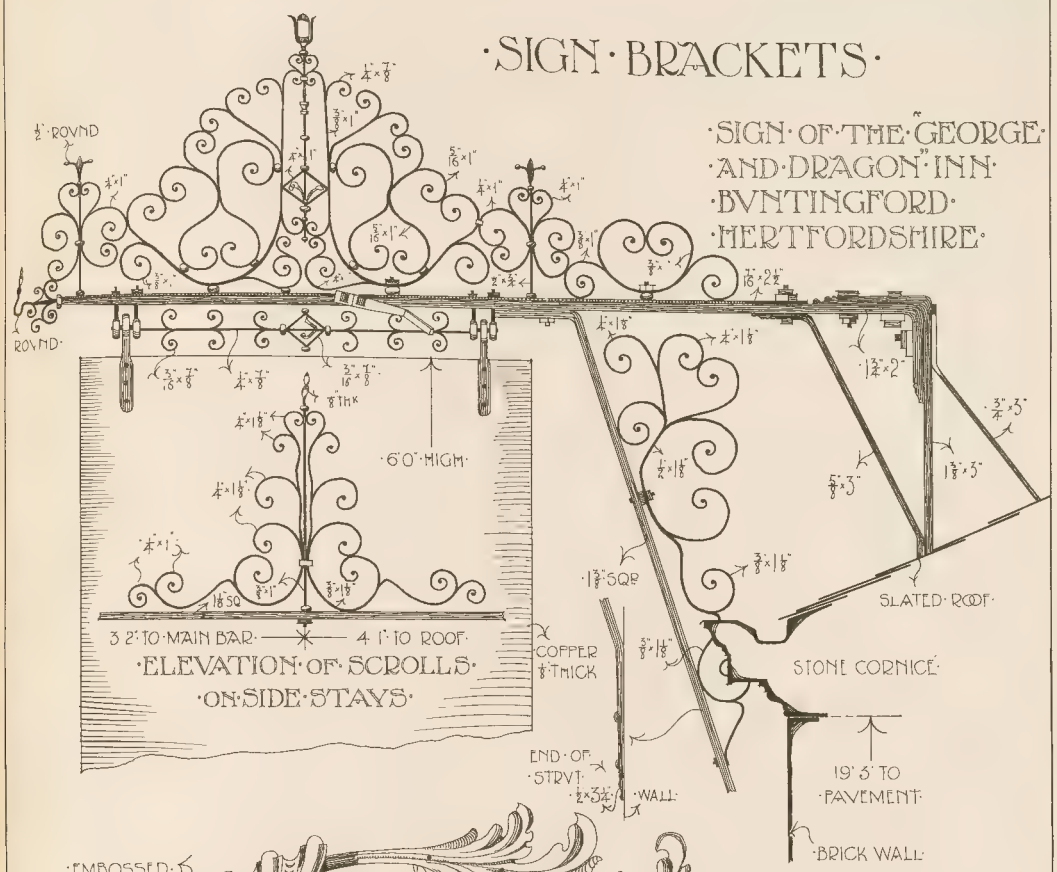


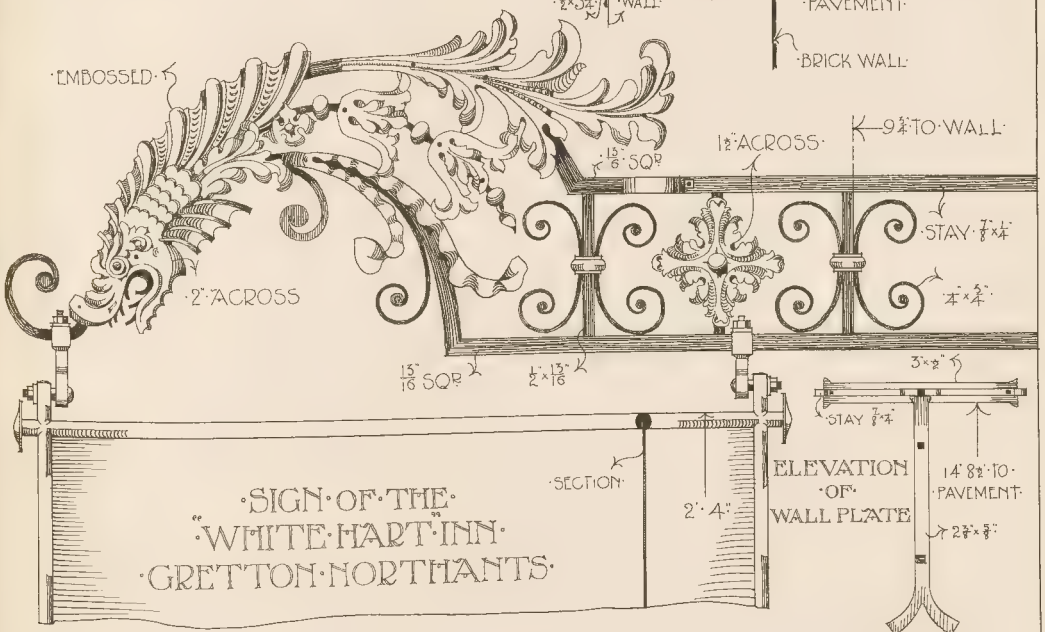
TOMB RAILS &c.
QVARTER FVLL SIZE



SIGN BRACKETS

SIGN OF THE "GEORGE AND DRAGON" INN BUNTINGFORD HERTFORDSHIRE



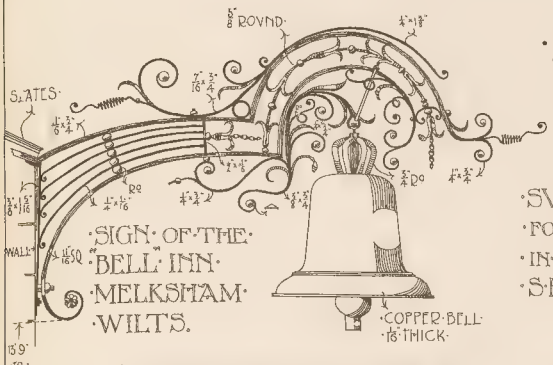


SIGN OF THE "WHITE HART" INN GRETTON NORTHANTS

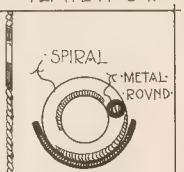
"GEORGE AND DRAGON" 12 9 6 3 0 1 2 3 4 5 6 7 8 9 FEET

"WHITE HART" 12 9 6 3 0 2 FEET

SIGN BRACKET; HAT RAIL; &c.

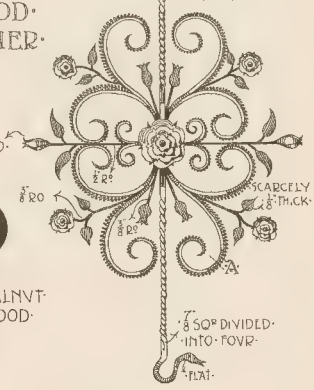


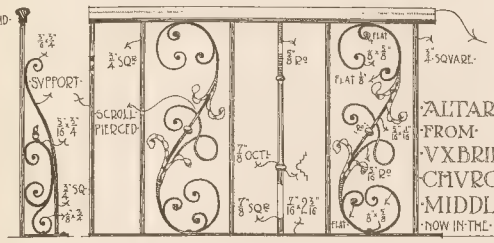
SIGN OF THE BELL INN MELKSHAM WILTS.



SECTION THRO' SCROLL 'A' FULL SIZE

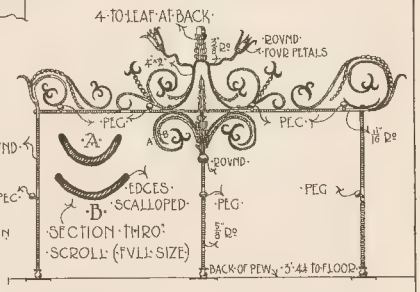
SUSPENSION ROD FOR A CHANDELIER IN THE S.K. MUSEUM



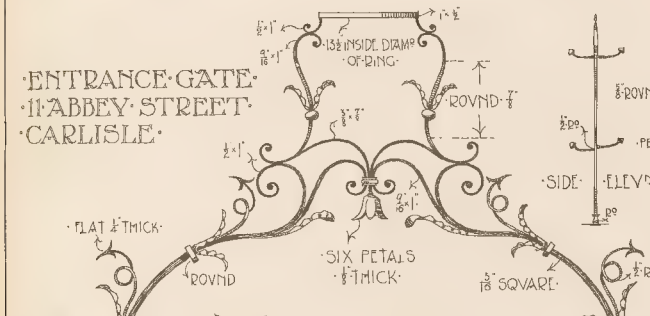


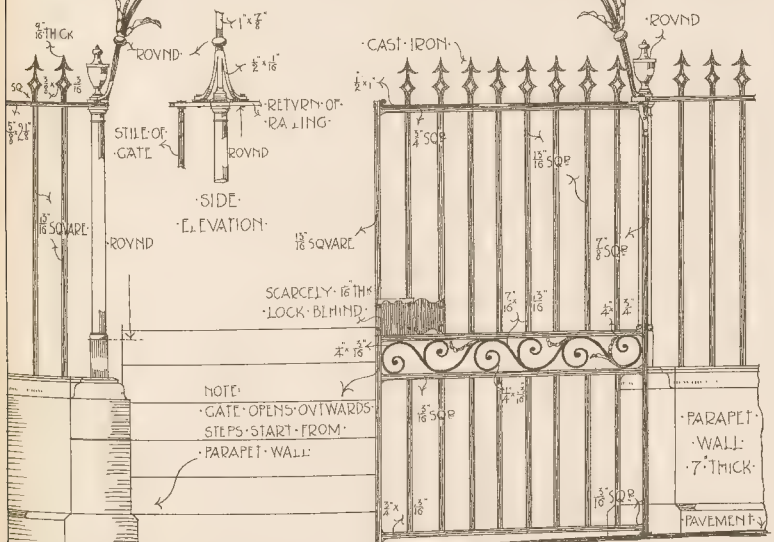
ALTAR RAIL FROM UXBRIDGE CHURCH MIDDLESEX NOW IN THE S.K. MUSEUM





ENTRANCE GATE 11 ABBEY STREET CARLISLE

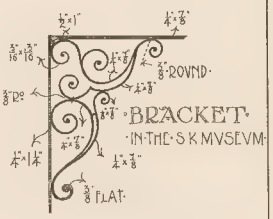




HAT RAIL IN THE CHURCH OF ST JAMES GARLICK HITHE LONDON



LEG OF A CONSOLE TABLE IN THE S.K. MUSEUM

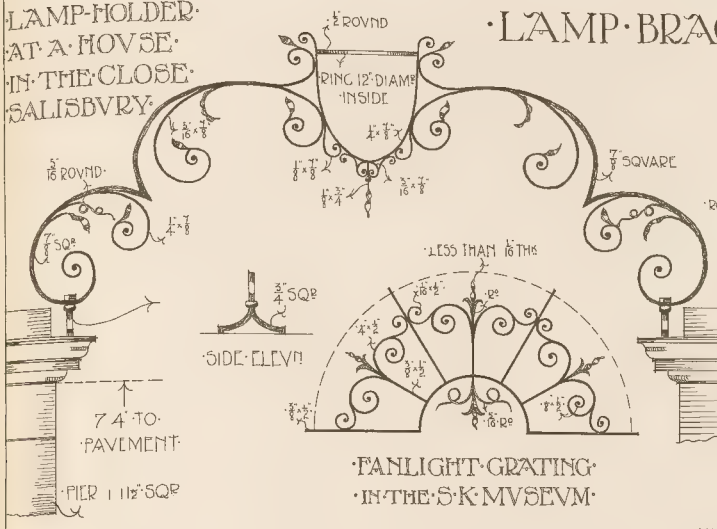


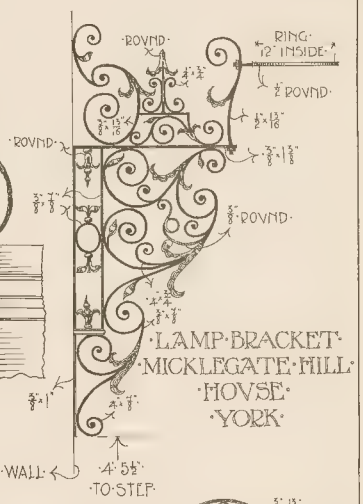
BRACKET IN THE S.K. MUSEUM

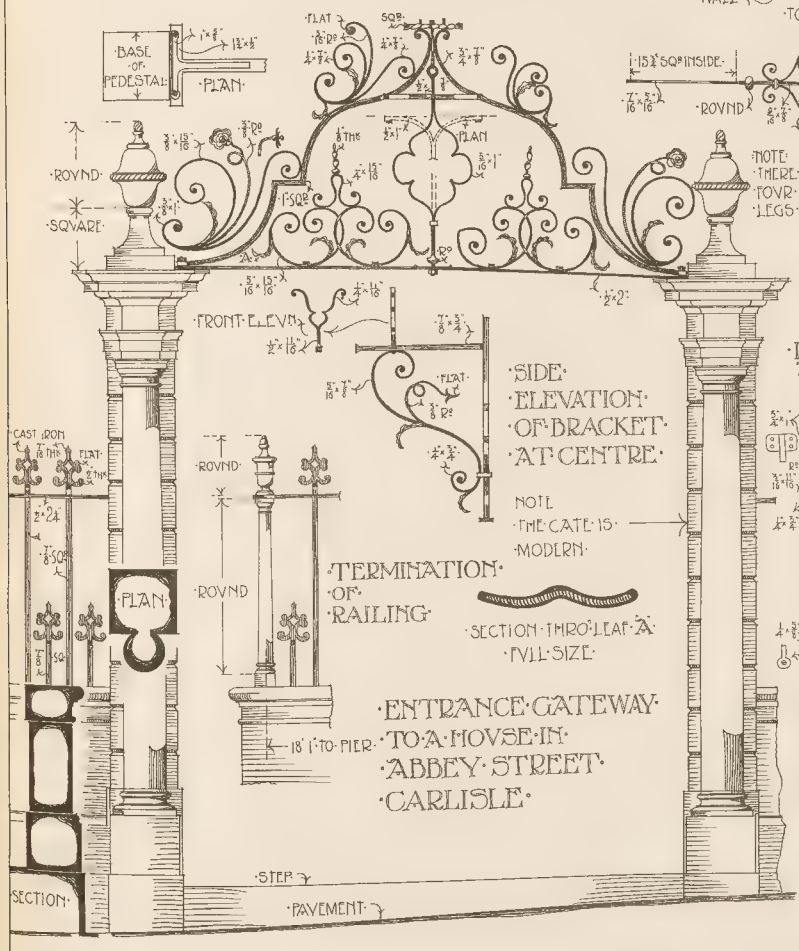
SCALE 12 9 6 3 0 1 2 3 4 5 6 7 8 9 10 FEET

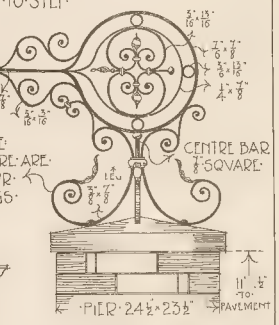
LAMP BRACKETS; &c.

LAMP-HOLDER AT A HOUSE IN THE CLOSE SALISBURY

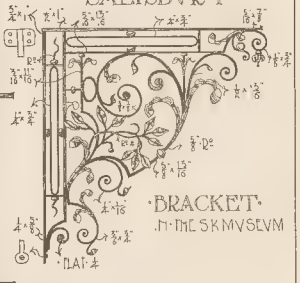




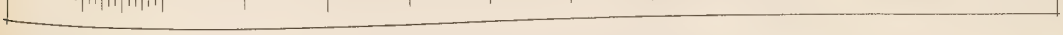




LAMP-HOLDER AT THE WHITE HART HOTEL SALISBURY







TRAQUAIR HOUSE, PEEBLESSHIRE



GATEWAY TO FORECOURT, GENERAL VIEW



DETAIL OF TOP OF GATE



DETAIL OF GATE



DETAIL OF RAILING AT AVENUE

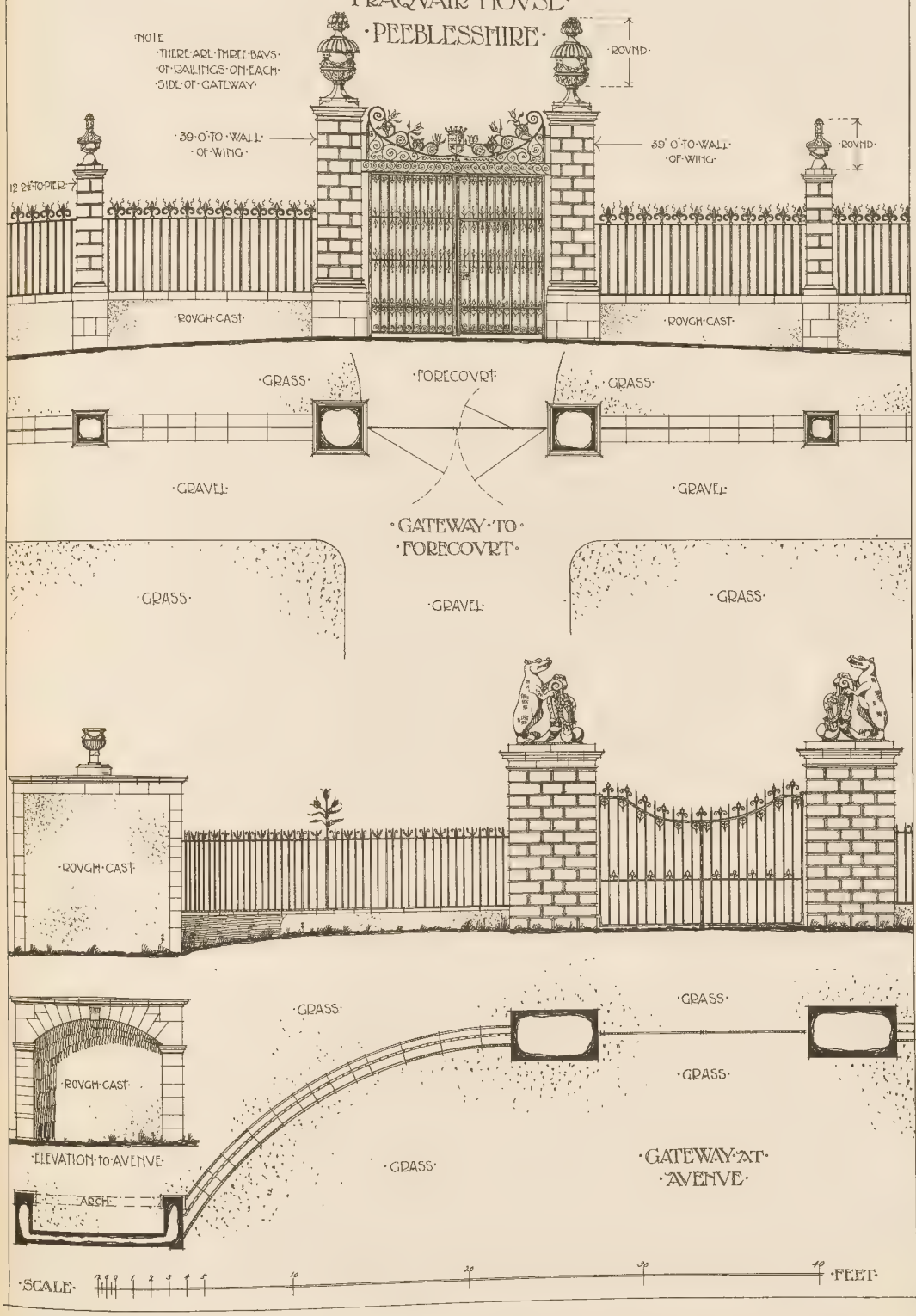


GATEWAY AT AVENUE, GENERAL VIEW

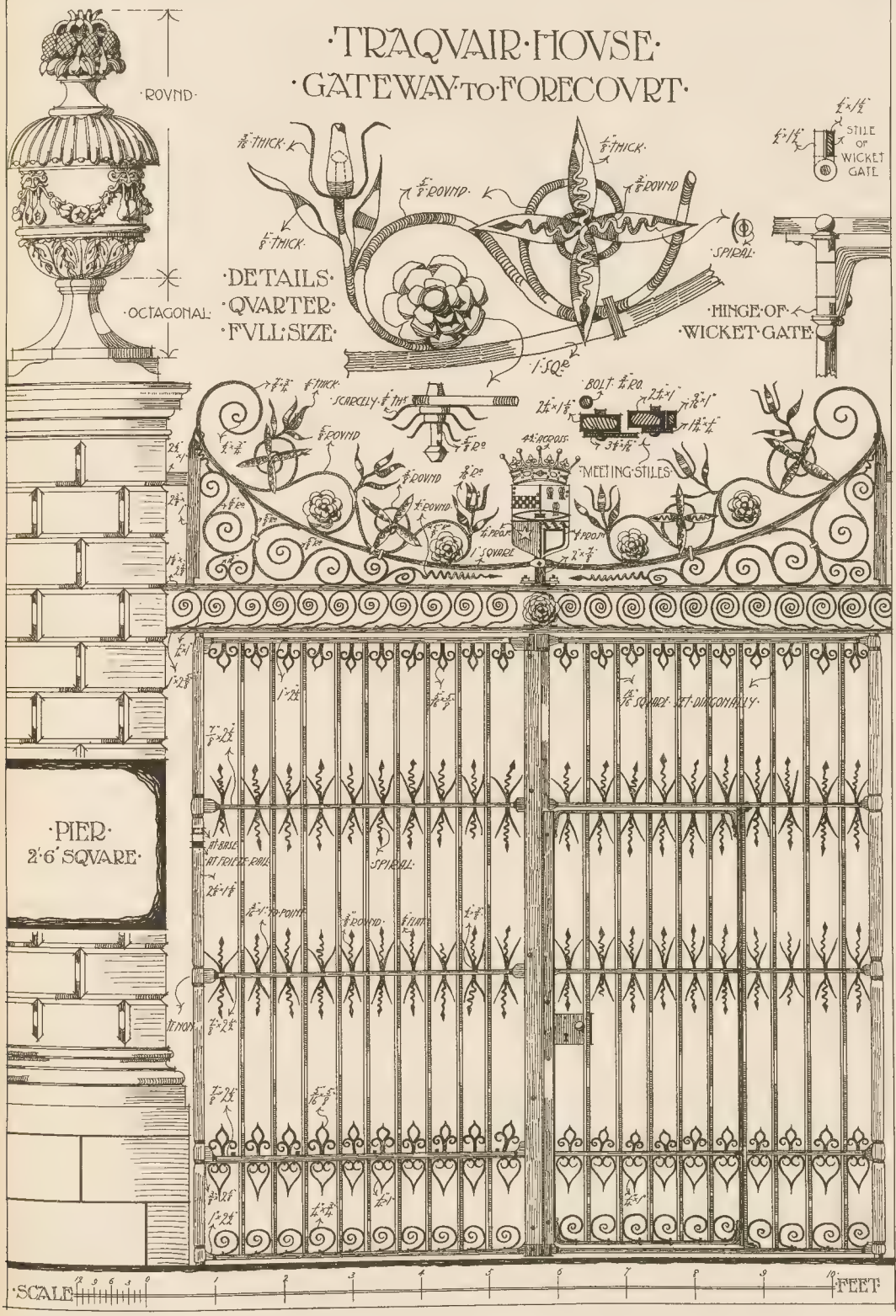


DETAIL OF GATE

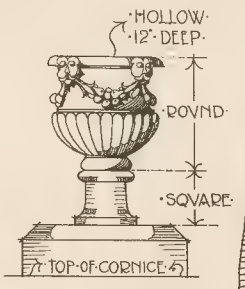
TRAQVAIR HOVSE
PEEBLESSHIRE



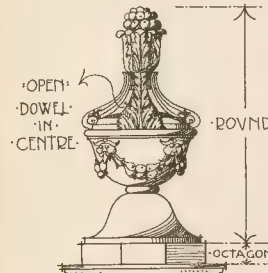
TRAQVAIR HOVSE
GATEWAY TO FORECOVRT



TRAQVAIR HOVSE
PEEBLESSHIRE
GATEWAY AT AVENVE &c

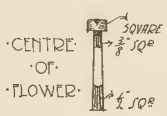


VASE ON GARDEN HOVSES

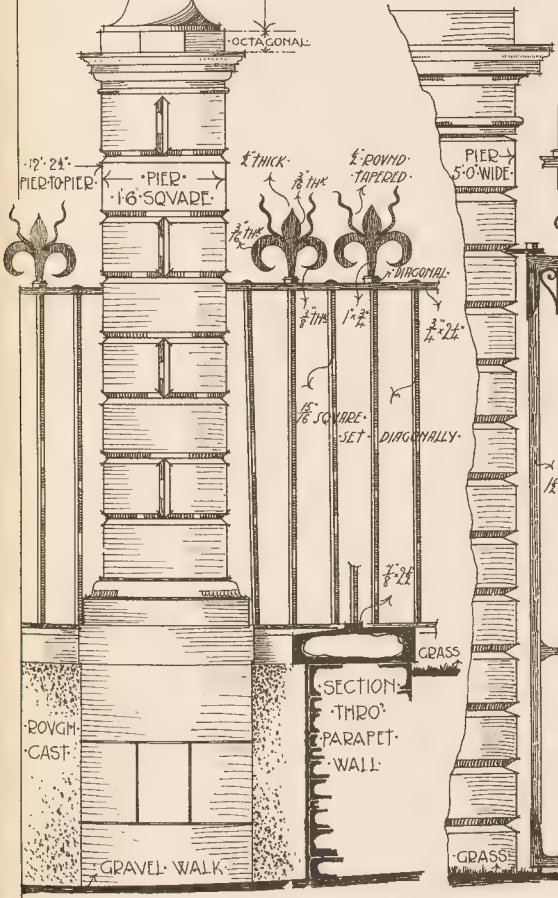




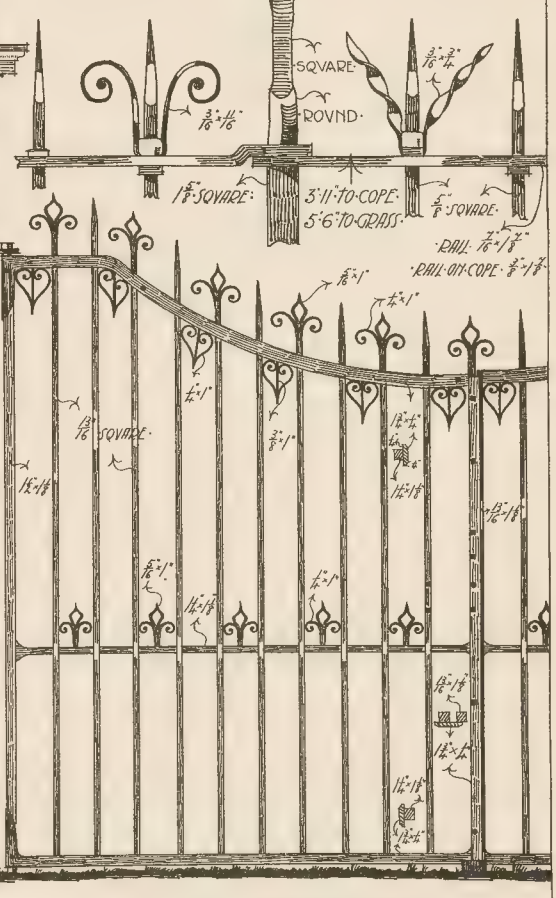
FINIAL AND RAIL AT AVENVE



QVARTER FVLL SIZE



RAILING TO FORECOVRT



GATEWAY AT AVENVE

SCALE 12 9 6 3 0 1 2 3 4 5 6 7 8 9 10 FEET

CRAIGIEHALL, CRAMOND BRIDGE, MIDLOTHIAN



GATEWAY LEADING TO BACK COURT



LANDING AT FIRST FLOOR



RAILING AT SIDE OF GATEWAY TO BACK COURT



GATE AT "GROTTO"



STAIRCASE IN ENTRANCE HALL

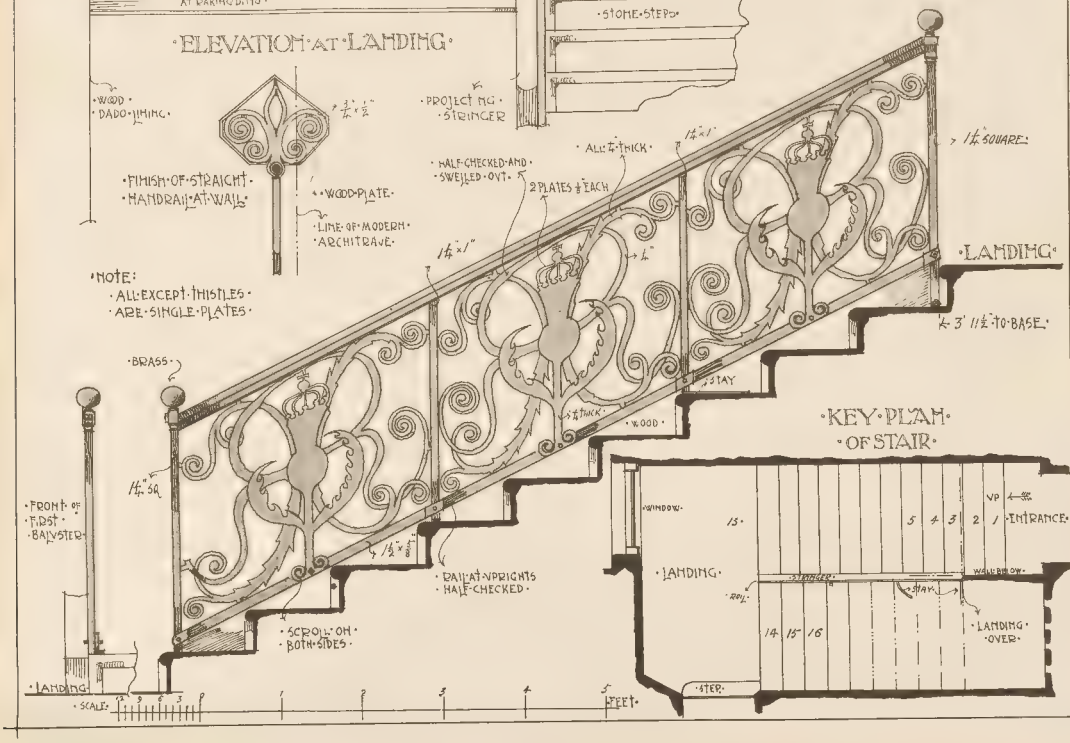


DETAIL OF STAIR RAIL

HOLYROOD PALACE STAIR TO PICTURE GALLERY



ELEVATION AT LANDING



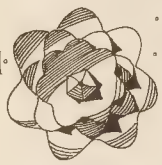
NOTE:
ALL EXCEPT THISTLES ARE SINGLE PLATES

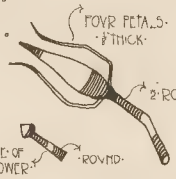
KEY PLAN OF STAIR

GATE FRONT GOGAR HOUSE NEAR EDINBURGH

DETAILS QUARTER FULL SIZE

ELEVATION OF ROSES





SECTION

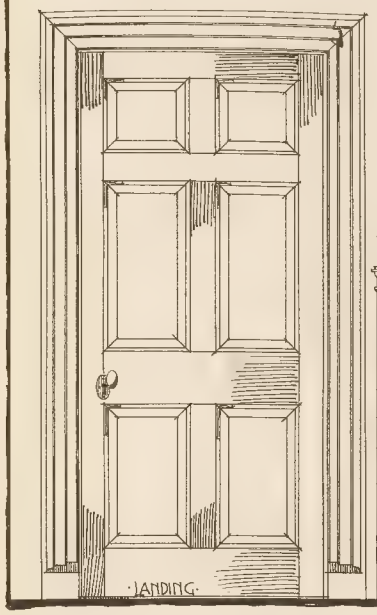


FLOWER AT "A"

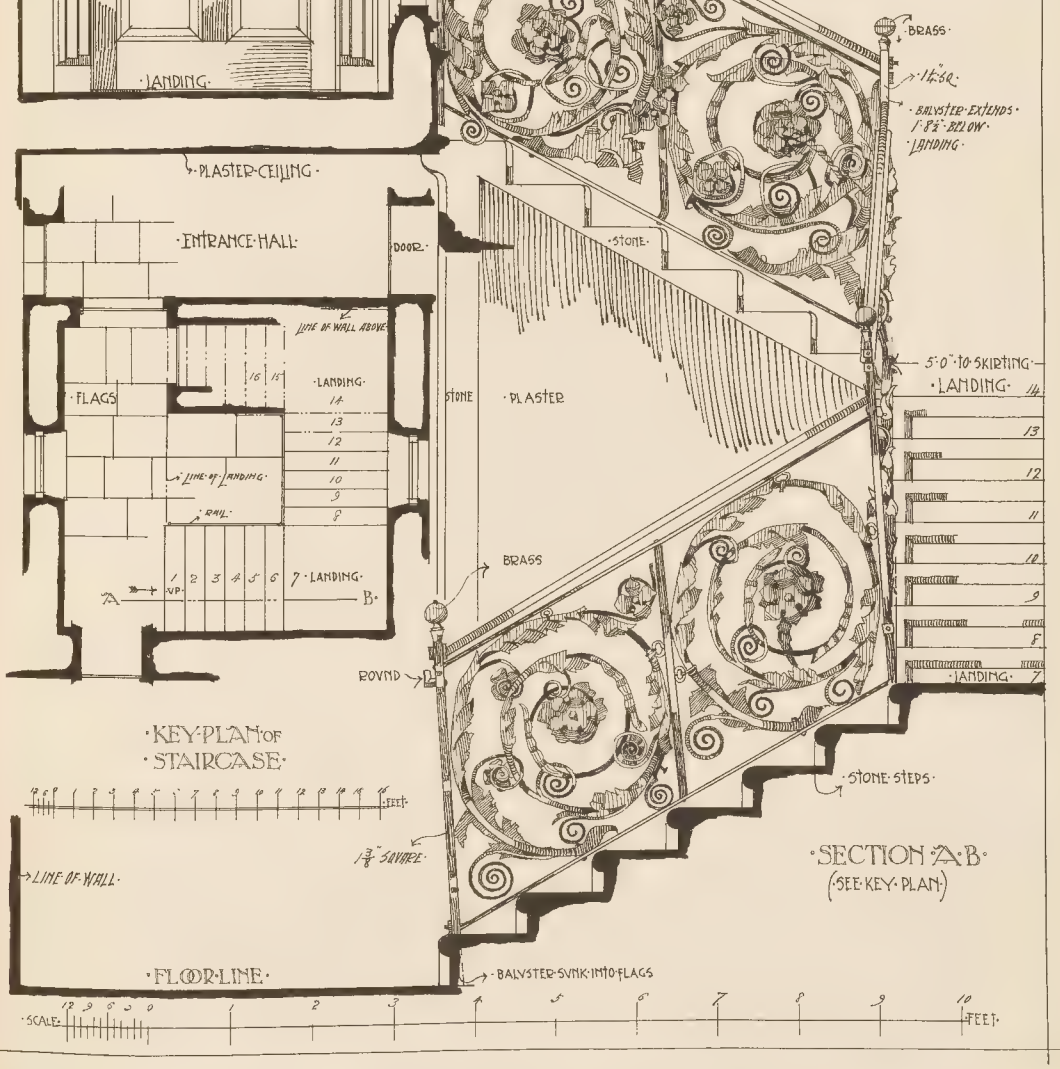
NOTE THE ROSES ARE ALL SIMILAR

SPIRAL
PLAN OF FLOWER PETALS
A
LEAVES ⅛ THICK BY 2" WIDE
FLAT
⅜ ROUND
⅜ SQUARE
⅜ ROUND
⅜ SQUARE
⅜ ROUND
⅜ ROUND
⅜ ROUND

CAROLINE PARK HOUSE
GRANTON N.B.
SECTION THROUGH STAIRCASE IN NORTH WING





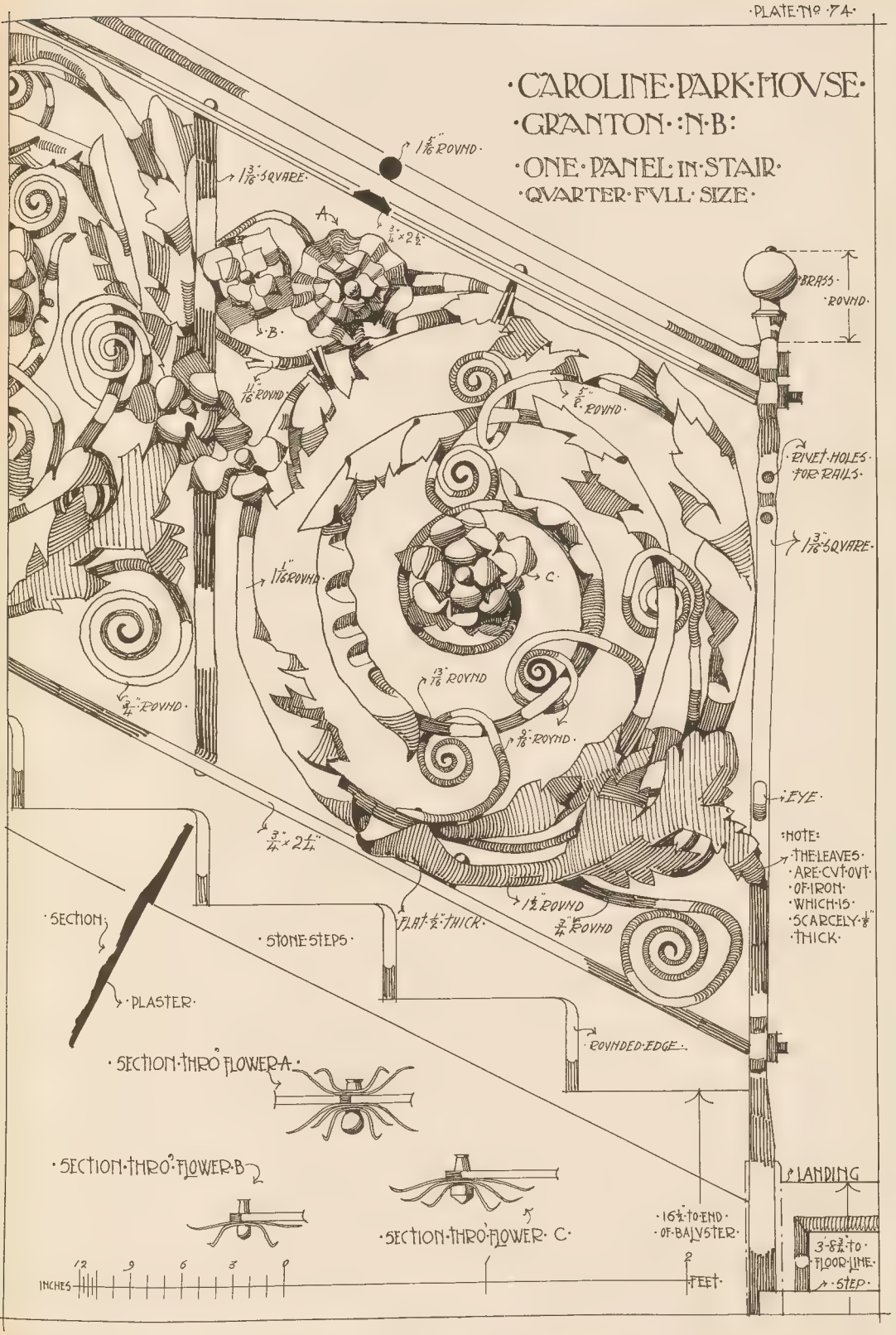


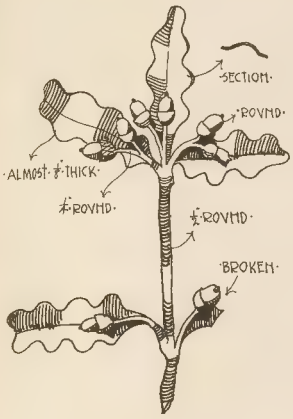
KEY PLAN OF STAIRCASE

SECTION A.B. (SEE KEY PLAN)

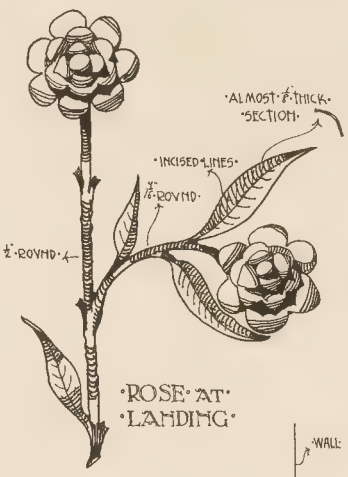
CAROLINE PARK HOUSE
GRANTON : N.B:

ONE PANEL IN STAIR
QVARTER FVLL SIZE

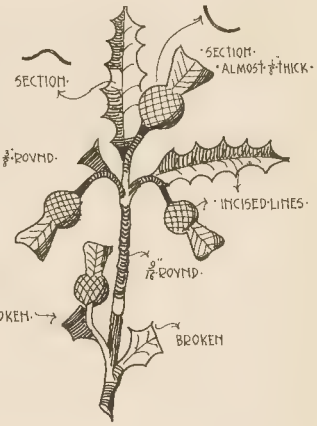




DETAILS
QVARTER
FVLL SIZE



ROSE AT
LANDING





SECTION
SINGLE ROSE

ELEVATION AT
LANDING

CAROLINE PARK HOVSE
GRANTON : N.B.
STAIRCASE IN
SOVTH WING



HOPETOUN HOUSE, LINLITHGOWSHIRE, &c.



HOPETOUN HOUSE, GATEWAY IN PARK



DETAIL OF TOP OF GATE



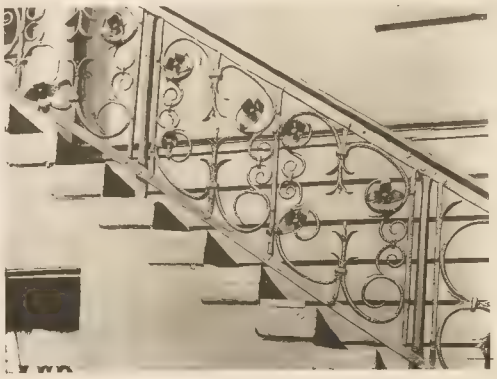
CAROLINE PARK HOUSE, STAIRCASE IN NORTH WING



CAROLINE PARK HOUSE, SOUTH PORCH



STAIRWAY TO OLD TOWN HALL, DUMFRIES



DETAIL OF STAIR RAIL

DONIBRISTLE HOUSE, FIFESHIRE



DETAIL OF FINIAL AT "A" ON KEY PLAN



DETAIL OF FINIALS AT "B"



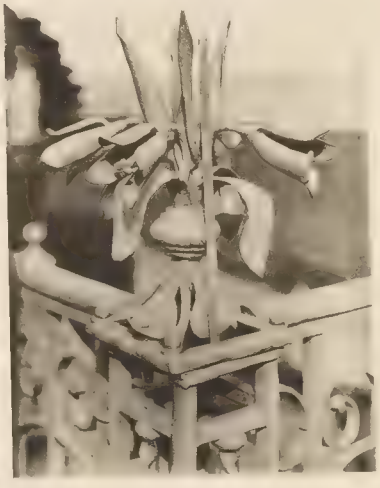
THE TERRACE STAIRS, GENERAL VIEW



VIEW OF "GROTTO"

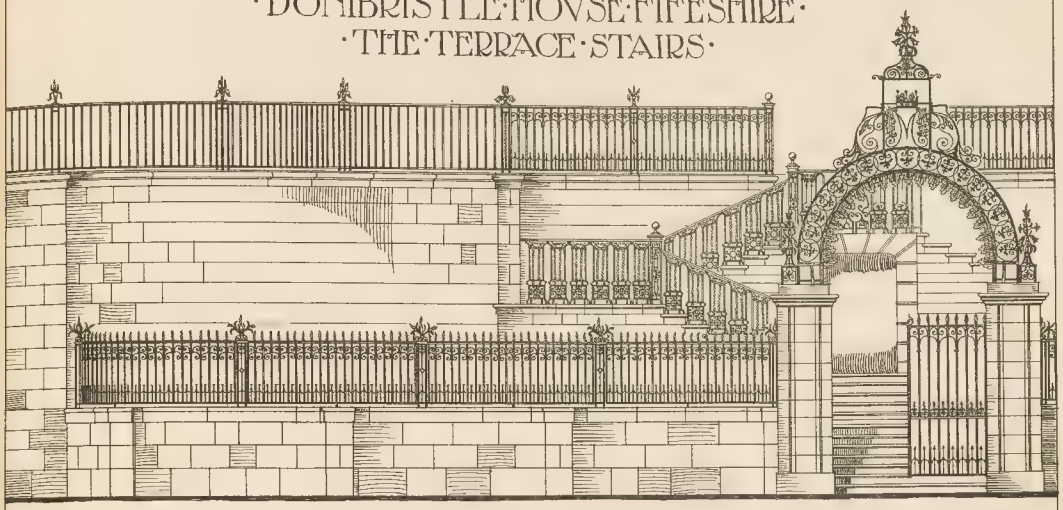


DETAIL OF FINIAL AT "C"

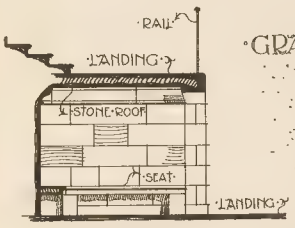


DETAIL OF FINIAL AT "D"

DONIBRISTLE HOUSE FIFESHIRE
THE TERRACE STAIRS



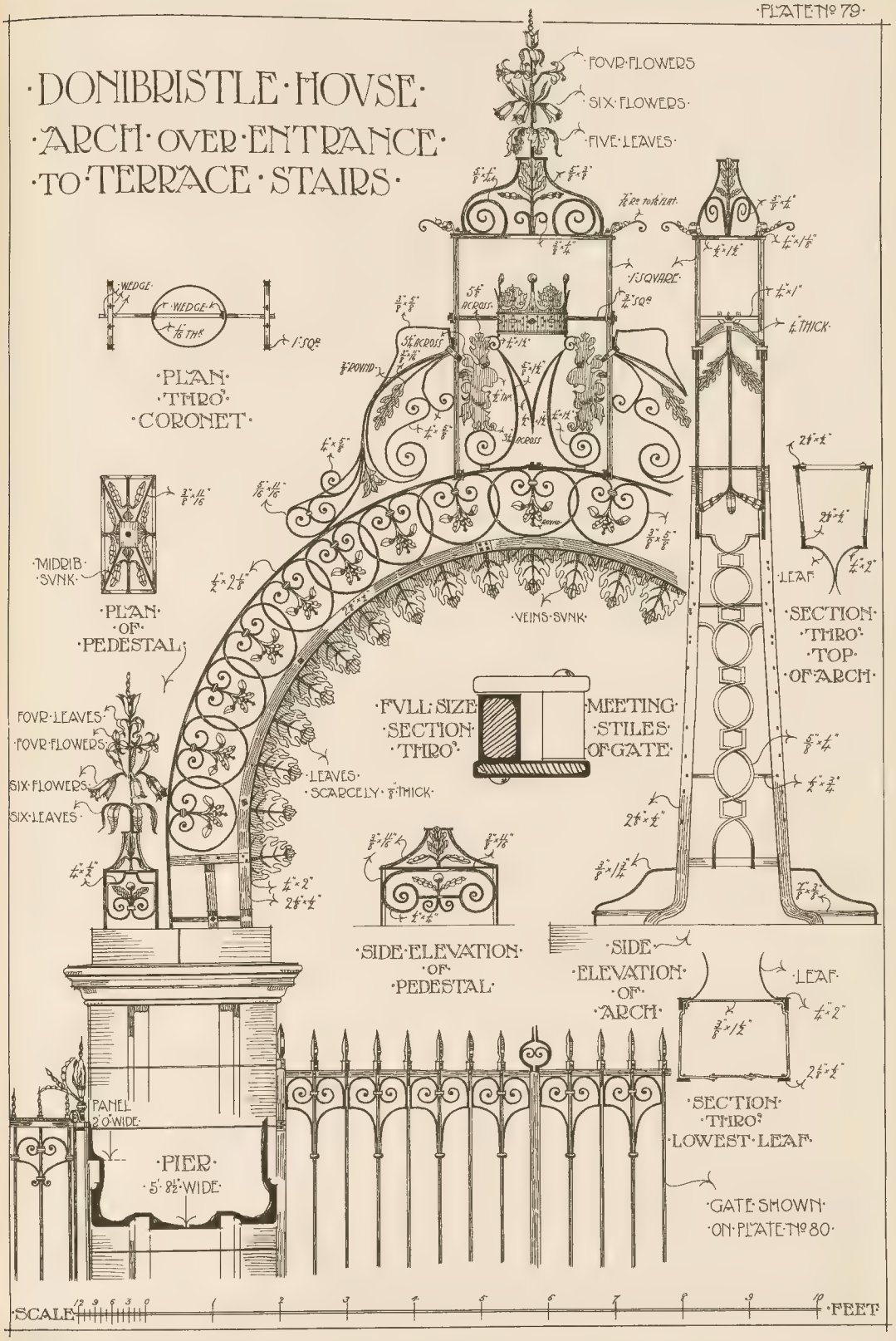
HALF ELEVATION



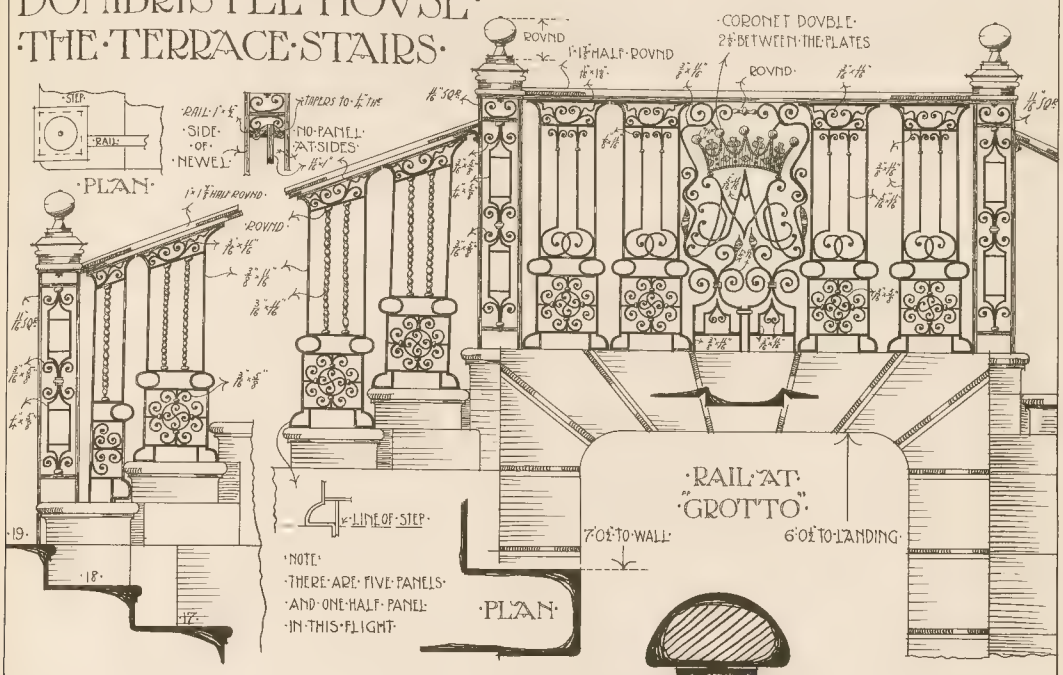
SECTION THRO "GROTTO"

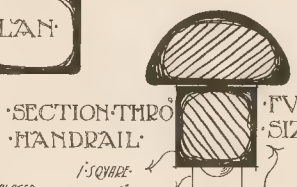
HALF PLAN

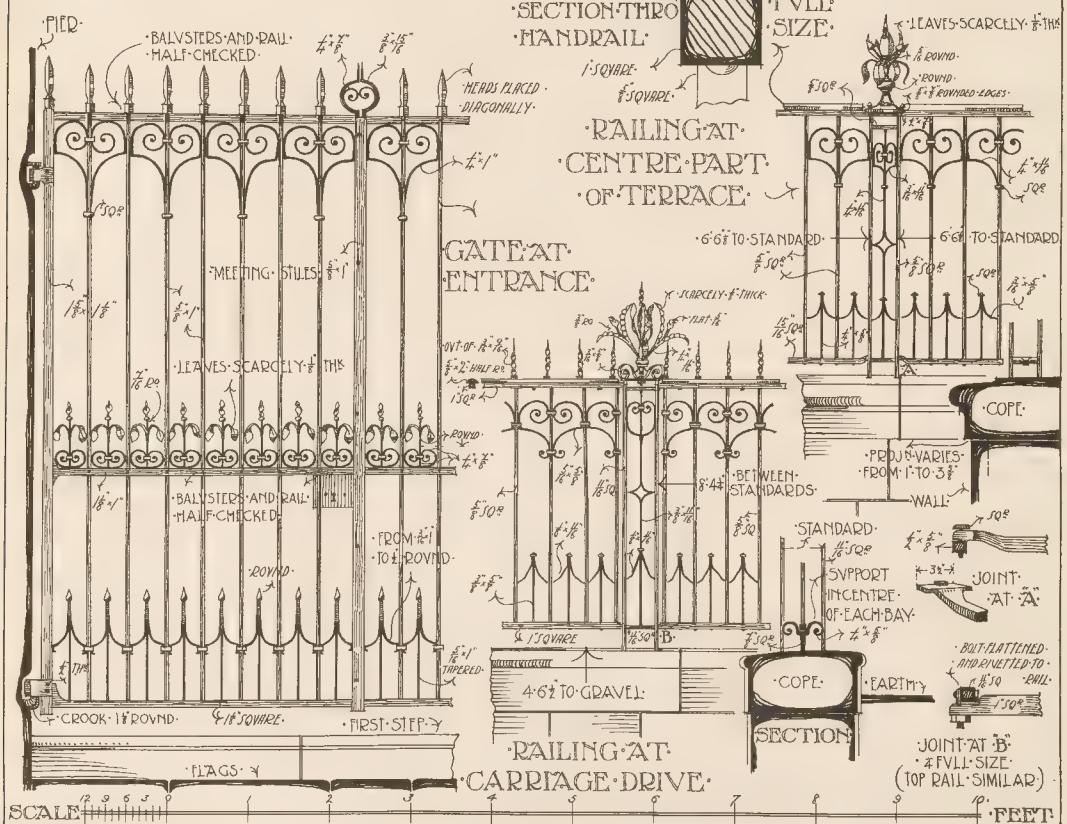
DONIBRISTLE HOUSE
ARCH OVER ENTRANCE TO TERRACE STAIRS



DONIBRISTLE HOUSE
THE TERRACE STAIRS







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